

香港 影像

兩代觸覺
邱良·李家昇

VISION OF HONG KONG
FROM TWO GENERATIONS
YAU LEUNG | LEE KA SING

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Sotheby's | 蘇富比 EST. 1744

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香港 影像

兩代觸覺 邱良·李家昇

VISION OF HONG KONG
FROM TWO GENERATIONS
YAU LEUNG | LEE KA SING

A SELLING EXHIBITION

展售會

SOTHEBY'S S|2 GALLERY | 蘇富比S|2藝術空間
5/F ONE PACIFIC PLACE | 太古廣場1座5樓
88 QUEENSWAY, HONG KONG | 香港金鐘道88號

OPENING HOURS

開放時間

6 - 25 JUNE 2019 | 2019年6月6日至25日
MONDAY - FRIDAY 10AM - 6PM | 星期一至五 早上10時至下午6時
SATURDAY 11AM - 5PM | 星期六 早上11時至下午5時
CLOSED ON SUNDAYS AND PUBLIC HOLIDAYS | 星期日及公眾假期休息

ENQUIRIES

查詢

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In 2017, Sotheby's S|2 mounted a widely-acclaimed exhibition of works by influential Hong Kong photographer Fan Ho. This called to my mind another important figure: Yau Leung. I must admit that I had not been familiar with Yau Leung originally, but his name came up again and again in my conversations with photographers, among whom his reputation seemed to exceed even Fan Ho's, approaching the status of an urban legend. Through my research, I found that after his death his photographs were exhibited in a 1998 retrospective at the Hong Kong Art Centre and afterwards became almost impossible to find in Hong Kong, with a few exceptions appearing at a commercial gallery.

Later, I came to know Mr. Lee Ka-sing, who now lives in Toronto, and had the good fortune to view his precious collection of autographed works by Yau Leung. Mr. Lee and I quickly agreed to hold the exhibition this time. Originally, we intended a solo exhibition of Yau's works, but since Mr. Lee himself is an important Hong Kong photographer and artist, I thought, why not turn it into a dialogue between two generations?

Yau Leung is known as the Cartier-Bresson of Hong Kong for his insistence on the rules of documentary photography. By contrast, Fan Ho often edited his material creatively and tended towards stylization. For me, Yau Leung's works are emotionally closer to his subjects and have a stronger humanistic flavor, as well as an optimism and humor that well reflects Hong Kong's economic rise in the 1960s and 70s. Lee's works embody the postmodern spirit, manifesting a fragmentary Hong Kong through pastiche, juxtaposition, and metaphor.

It might be interesting to note, that Yau Leung's photographic works were not in the collector's market until Lee Ka Sing founded OP Edition in 1995. Only from this point forward, that the need to process the images in limited editions emerged, and thus the existence of such precious batch of photographs with Yau's signature. The project was unfortunately terminated as Lee moved to Canada. **Even if many of the images were planned to be printed in 50 or 100 editions, no more than ten prints of each image were actually processed, proving the rarity of the photographs.**

While I may not be able to determine whether it would be a good or bad news, these photographs that marks Hong Kong's history were in high demand as the year of 1997 approached. And now that the handover has taken place for more than 20 years, sentiments towards the old Hong Kong is increasingly strong among Hong Kongers, it would undeniably be difficult for one not to reminisce about the past. Hong Kong is most difficult to summarize in words, and is beguiling for it. The city invites and accommodates a unique interpretation from every person. I hope this exhibition will allow viewers to witness different aspects of Hong Kong's past and present and to see this most familiar stranger in a new light.

Jonathan Wong

Gallery Director of Sotheby's Gallery

前年，我們蘇富比藝術空間舉辦香港另一重要攝影師何藩時，獲得空前成功，我就想起另一個重要的名字：邱良。我必須承認，我原本對邱良的認識不深，但他的名字卻一而再，再而三在不少攝影師口中出現，其口碑甚至超越何藩，迷離程度尤如一個都市傳奇。翻查資料，自從他去世後，他的作品僅曾於1998年在藝術中心的回顧展中展出，之後一直難以看到，直至近年有少量作品曾經在一畫廊中出現之外，可謂一直絕迹香江。

後來碾轉認識早已移居多倫多的李家昇先生，才有幸看到一批絕無僅有，有著邱良親筆簽名的作品，我與李家昇一拍即合，決定舉辦是次展覽。原本初時概念是邱良展覽，但李家昇本人其實也是一個香港重要攝影師及藝術家，為何不來一次兩代攝影對照？

邱良被稱為香港布烈松，堅持承繼自紀實攝影的規條；另一邊廂，何藩則常以剪裁手法創作，鏡頭更加傾向風格化。兩者相比之下，我認為邱良的作品更接近被攝者，人文色彩更為濃厚，而且常有一種樂觀及幽默精神，與香港60、70年代經濟騰躍發展的社會背景相呼應。而李家昇鏡頭下的香港則充滿後現代精神，以拼貼及並置手法，從隱喻出發，展現一個碎片化下的香港。

值得一提的是，邱良的作品在90年代之前，一直沒有建立起收藏市場，直至李家昇於95年左右創辦OP Edition，才有具體的沖印及版數規劃，才有了這批有著邱良簽名的作品。可惜，此計劃因李家昇移民而擱置，**不少作品雖然註為有50或100版，但其實只印了數版，最多不超過十版，可謂非常珍貴。**

不知可喜或可悲，當時因為97迫近，這些老照片頓成懷愜香港的搶手貨。回歸二十多年，大家對舊香港益發懷念，令人實在不無感慨。香港是最難以一言道盡的城市，卻也因此迷人，每個人對它的詮釋可以不盡相同。我希望今次展覽能讓大家穿梭於香港的前世今生，重新認識這個最熟悉的陌生人。

黃傑瑜

蘇富比藝術空間策劃總監



“The socio-historical significance of documentary photography is unquestionable”-

Yau Leung

「紀實攝影的社會歷史意義是不容置疑的。」

邱良

VISION OF HONG KONG FROM TWO GENERATIONS

Vision of Hong Kong From Two Generations is a cross-generation photography exhibition centred on the theme of Hong Kong life. Both the photography artists featured in the show, Yau Leung and Lee Ka Sing, adopted the form of documentary photography as their major form of photographic creation, yet developed utterly diverse styles, demonstrating to the audience varied perspectives of the two generations.

Back in the 1950s and 60s, salon photography enthusiasts in Hong Kong referred those who were interested in salon photography as 'amateur photographers'. Each has their own favorite themes, ranging from portraits, natural landscapes, architecture to historical, humanistic scenes. Pictorialism, Abstract Photography and Documentary Photography were the general characterization of their styles. Despite the multiple factions of approaches, each artist had established their own uniqueness and eminence. While the Pictorialists were deeply influenced by the aesthetic movement back in the days to pursue perfection in forms and a pure artistry, Yau were among the very few who were loyal to the style of documentary photography to depict the theme of everyday life of the humble lower class.

Known as "Bresson of Hong Kong", Yau Leung's photographic works had often been compared to those by Henry Cartier-Bresson, one of the greatest photographers of the 20th century. In fact, Yau's oeuvre has

its own distinctiveness that separated itself from that of Bresson's. In the face of Pictorialism's prevalence over documentary photography, Yau's enthusiasm towards the latter had never subsided even when it was not widely favored among the photography circle. Began his career in the field since the 60s, Yau's devotion in photography lasted for only 30 years. He had been employed as a photographer in Cathay Organisation (Hong Kong) (1965) Limited and later transferred to Shaw Brothers Studio to become a photographer for the film production company's monthly magazine Southern Screen. Yau participated in a wide range of activities in the field. He founded the monthly magazine Photography Life in 1973 and served as the editor-in-chief for Photo Art since 1980. Yau's immense passion in the medium and his keen observation demonstrated in his oeuvre were no doubt accumulated from his daily work that connected closely to photography. Sotheby's S|2 gallery Hong Kong is greatly honored to present in the exhibition the precious and rare photographs processed and signed by Yau, inviting the audience to witness in the works the nostalgic scenes of the days long gone. It is important to note that, even if many of the images were planned to be printed in 50 or 100 editions, no more than ten prints of each image were actually processed, providing the rarity of the photographs.

Yau Leung captured the everyday lives of the city's people from behind the camera, focusing in particular on the natural interactions

among children and the working class. Using simple yet profound compositions, Yau Leung documented life and living with authenticity, presenting the viewer with scenes from a bygone Hong Kong.

Having lived during the era of East-West coexistence on the island, and as a witness to the transition from tradition to change, Yau Leung, for 30 consecutive years, passionately captured the local scenes and objects belonging to those times. Among the older generation of photographers, Yau Leung was regarded as a humble, quiet man, almost shy. If seeing an artist's work is tantamount to seeing the artist himself, then by looking at Yau Leung's work—which displays the artist's commitment to a candid and penetrating perspective that faithfully captured reality and disregarded conventional definitions or evaluations of beauty—one can easily conjure an image of the photographer himself, smiling serenely at the day-to-day goings-on of the world, and regarding them—the conflicts, the cycles of rising and falling—with compassion and kindness. In *Sparrow Companions* (1963, lot 46), for example, an elderly man strolls down the road with a birdcage in one hand, invoking the lively scene of the traditional Hong Kong teahouses, with its chirping of birds brought in by patrons, and the wafting fragrance of tea. These devoted bird owners brought in their “cultured” birds to be admired and their “fighting” birds to be matched up in a skirmish; they gathered at the teahouses not for the tea and dim sum, but for the camaraderie with fellow enthusiasts. Compared

to the hustle and bustle of present day Hong Kong, the image of this leisurely scene of friends sitting and chatting from early morning to afternoon, prompted by this photograph of the bird owner making his way to the teahouse, evokes a deep nostalgia for the charm of a bygone era. We see a different visual style in *Crossing the Border* (1976, lot 6), captured at the Victoria Park tennis courts, which perfectly illustrates the photographer's humorous imagination. A man is leaping over the wire netting on a tennis court, about to land in a jumbled pile of construction waste. The work was completed in 1976, two years after the implementation of the “Touch Base Policy.” The photo alludes to the circumstances of illegal immigrants from mainland China arriving in Hong Kong, their fates hanging in precarious balance as they attempted to reach the urban areas before being intercepted and repatriated to the mainland. Here, Yau Leung has captured the very moment at which the man flips himself over the netting. The title, *Crossing the Border*, indeed invites the viewer to reflect on the issues surrounding the policy.

The seemingly timeless value of documentary photography derives from its function as a recognisable record of the past. For the viewer, these photographs appear almost like a slideshow of scenes from one's memory, natural and unprocessed, imbuing the viewer with a sense of having returned to the embrace of a real and simple past. Many of Yau Leung's works are a record of an old Hong Kong, featuring iconic and era-specific scenes, such as *Risking Her Life to Get Water* (1963, lot 8).



Voigtlander 135mm focal camera, which was used by Yau Leung to shoot his early works

名牌福倫達 135 相機 · 作者早期的黑白照片 · 多出自該機鏡頭

"Southern Screen Issue 167, Jan 1972

《南國電影》1972年1月第167期

The photograph documents Hong Kong's water shortage, during which water availability was limited to four days a week, for four hours each day. The work is powerfully dynamic, thought-provoking, and creates a deep resonance in its viewer.

Yau Leung's realist photography not only captures the variety of life during a certain era, his photographic perspective and his presentation of subjects fully expresses a keen awareness of the meaningful signals embedded in social gestures and behaviours. He unearths these subterranean emotions and brings them to the surface, infusing the documentary scenes captured by his lens with a painting-like quality. In some of his photographs, such as *Cheongsams* (1961, lot 1), *Love Bugs* (1966, lot 4), and *Street Youths* (1961, lot 34), the subjects' faces are not revealed — two women in cheongsams; a pair of lovers in the Statue Square during nightfall; and two young men, sitting on a bus railing, shoulder-to-shoulder, people-watching. In contrast, the photographs *Covetous Eyes* (1961, lot 24) and *Train Junction* (1963, lot 41), feature a child and a young man looking directly at the camera from the front and the side, respectively, the resolute gaze of the former like that of a new-born child, the latter carrying a hint of hesitation in its expression of curiosity. Their direct gazes lend the photographs a deep sense of penetration and emotional impact, as though some magnetic force is absorbing the viewer into the picture and placing him or her behind the photographer's lens, so that, through the viewfinder, they are making eye contact with the subject. The precise moment of the photographer's click captures the subject's fleeting expression, preserving the warmth and humanity of the moment for posterity.

If Yau's oeuvre were metaphorized as an hourglass turned upside down,

with the power to bring the audience back to the old days, the facet of Hong Kong captured in Lee's camera could, on the other hand, be regarded as a modern allegory filled with contemporary symbols.

Lee Ka-sing engaged primarily in literary fiction and modern poetry writing in his early years. In 1970, he collaborated with Kwun Moon Nam to edit and publish the *Qiu Ying Shi Kan* poetry journal. Lee and his wife Holly Lee had opened a photography studio specializing in commercial photography work since 1978 and began engaging in the studio actively from the mid-80s. Since then, the studio had been recognized by numerous prizes and awards Internationally. Lee's early involvement in literary works had a significant impact on his later artistic endeavour in photography. In the 1980s and 1990s, Lee wrote monthly columns on photography for major photography magazines, namely *Photo Pictorial* and *Photographic Art*. During the same period, he switched his subject of writing from his personal experience on photo-taking to his reflections on photography. He also provided layouts for his own columns, and gradually developed the personal style of photography work in the process of editing and combining various color separations. In 1992, he co-founded *DISLOCATION* with Holly Lee and Lau Ching Ping, published it every month until 1998, and in 1995, founded the *OP Print Program (OP Edition)*, introducing the concepts of photography-collecting and its academic knowledge to Hong Kong. In addition to assembling contemporary photographic works by Hong Kong artists, he also reorganized and represented works by photographers from the generation prior to his, including Yau Leung, Ngan Chun Tung among others. Since 2008, Lee Ka Sing has devoted himself again to personal writing and artistic creations. His recent works include "zFICTION", a series of fictional narrative images and writings, along with "Zen Tao

Journal", "Mobile Poetry Lab" and many other creative projects. His photographic works are also collected by public institutions such as, Tokyo Photographic Art Museum, Hong Kong Heritage Museum and Hong Kong University of Science and Technology.

This exhibition presents two series of photographs by Lee Ka-sing. Hong Kong, Two Visits is a recent series, made during his return to Hong Kong in 2016-17 and dedicated to a close friend who passed away in Toronto during this period. It recollects memories of Hong Kong shared by the two friends living apart. Walking from Two Directions (2016, lot 52) pictures a red and a blue staircase, each extending in an opposite direction from the same point—a metaphor for two friends separated by life and death. The second series dates from 1997-8, when Lee returned to Hong Kong not long after emigrating to Canada. In these black-and-white photographs, he reexamines his former home from a perspective of his dual cultural identity.

Lee Ka-sing is adept at combining photographs, drawn to dynamic perspectives and meanings generated through juxtaposition. Unusual among documentary photographers for being deeply steeped in literature and poetry, he regards writing as a process of thought, shaping his fluid ideas into poetically evocative images. His thoughtful and even ingenious titles often enliven his works by infusing them with a literary sensibility, guiding the viewer towards certain meanings while leaving space for his or her individual interpretation. The titles of Back Alley Lyrics (2016, lot 70) and Voices in the City (2016, lot 62), for example, immediately evoke images and sounds in the viewer's mind—birds singing to children frolicking at school, a bar in a narrow alley playing an old record on a rainy day.

With a unique style of visual pastiche, Li Ka-sing often combines and superimposes images in geometric patterns. Heading to Happy Valley (2017, lot 54) and Magician Being a City Planner (2016, lot 56), for example, both feature dynamic interplays between straight and curved lines. The Love (1998, lot 74) and Ten Poet Friends Behind the "British" Gate (1998, lot 77) are masterful exercises in visual superimposition. A multiple exposure, The Love excerpts the image of a man and a woman from the poster of Tsui Hark's 1995 romantic film Love in the Time of Twilight and overlays on it a violin, which symbolises Tsui's 1994 film The Lovers, starring Ng Chi-lung and Charlie Yeung. Li further superimposes on these the vague images of the words "Hong Kong" and a heart. Incorporated into a square photograph measuring 14.5 inches on each side, the complexity of elements and visual strategies ultimately points to the single concept of love.

If documentary photography is an instrument of culture, then the photographer can be said to be a maker of culture. Yau Leung's photographs of daily scenes document the colonial era in Hong Kong history. Li Ka-sing follows Yau in recording quotidian life after the Handover. The two artists differ in subject matter, style, and period, but they are both motivated by their love of the city. Various parts of Hong Kong's urban landscape have transformed and disappeared, but the emotions and memories attached to them persist. The instants captured by these two photographers are the best records of history for all of us who regard Hong Kong as home.

香港影像·兩代觸覺

「香港影像·兩代觸覺：邱良·李家昇」是一次以香港為題的跨世代攝影展覽。邱良及李家昇均以紀實攝影為基調，但兩者卻發展出完全不同的風格，表現了兩種世代的視角。

五、六十年代的香港，沙龍攝影愛好者泛指所有對沙龍攝影有興趣的業餘攝影愛好者，他們各有其鍾情的拍攝主題，如人像、自然生態風景、建築物、人文歷史等，而其拍攝風格則可分為畫意派、抽象派和寫實派等。縱然派別風格迥異，各自依然具備其獨立性和優越性，畫意派深受唯美主義思潮的影響，追求形式上的完美和純粹藝術技巧的表現，邱良則是當時少數堅持以寫實風格聚焦街頭巷尾、人生百態的攝影家之一。

邱良被譽為「香港布列松」，能夠與20世紀最偉大的攝影師之一Henri Cartier-Bresson 亨利·卡蒂埃·布列松相提並論之，邱良的作品自有其過人之處。他所堅持的寫實風格在沙龍畫意攝影極盛之時，並未在攝影圈中受到廣泛青睞，卻依然無減其創作的熱情。他的攝影創作歷程只維持了三十載。始於六十年代，曾擔任國泰機構（香港）電影有限公司的攝影師，及後轉職到邵氏製片廠，擔任旗下《南國電影》月刊的攝影師。邱良於攝壇所涉獵範疇極為廣泛，於1973年創辦《攝影生活》月刊，並從1980年起任職《攝影藝術》雜誌總編輯。邱良對攝影的濃厚興趣，以至對於紀實攝影的敏銳觀察力，均是從其日常與攝影相關的工作累積而來的。是次展覽非常

榮幸能夠展出邱氏親手沖印及簽名的珍貴作品，段段光影留情，重現予觀眾眼前幕幕昔日風景。值得一提的是，不少作品雖然註為有50或100版，但其實只印了數版，最多不超過十版，可謂非常珍貴。

邱良的作品主要以香港普羅大眾的生活為題，尤其偏愛拍攝孩童和底下階層的生活點滴，以簡潔深刻的構圖，紀錄生活真情，道出老香港的軼事。寫實派攝影大師布列松所提出的「決定性時機」，真正指向時間性是斷定紀實攝影的優劣成敗之關鍵。布列松認為一切人物情緒以至事情發展均有高潮頂點，若拍攝紀錄得太早或太遲，則剛好錯過人物情態最具表現力的瞬間，影像的感染力亦將隨之而大大減低。邱良的作品正好完美演繹了「決定性時機」。

親身經歷香港華洋共處的時代，見證傳統與發展交替進程的邱良，三十年來從未間斷用菲林底片為這片土地上的一景一物留下倩影。與邱良相處過的攝影屆前輩稱，其為人低調謙遜，甚至可謂略帶靦腆。有說觀其作如見其人，能夠秉持以最直率的視覺，勘視社會真情，以《左擁右抱》（1963年，作品46）為例，老伯一手一雀籠走在街上，讓人聯想起舊式茶樓鳥語茶香的熱鬧風景，雀友們如相中老伯，各自攜同文雀如相思，武雀如畫眉，與同好們聚腳茶樓，意不在一盅兩件，只為見面談雀。相比港人現時營營役役的都市生活，昔日雀友們由清晨到下午，於茶樓玩鳥品茗的眾生相，當中生活情趣實教人懷念。攝於維園網球場的《偷渡》（1976年，作品6

）則可見攝影師充滿幽默想像的另類視覺，相中男子正翻越網球場的鐵絲網，即將躍下的落腳處是一堆如建築廢料的亂物。作品攝於1976年，正為「抵壘政策」實施後的兩年間，照片猶像當時中國大陸非法入境者面對的實況，對於過境後能否成功抵達市區還是會被截獲，滿是未知之數。攝影師抓緊男子翻越一刻按下快門，再將照片命名為《偷渡》，委實耐人尋味。

紀實攝影貴乎經得起時間的考驗，相片所記錄的均為觀者所曾經熟悉的生活片段，猶如回憶的幻燈片，沒有矯情潤飾，負載濃厚歸屬情感，真摯質樸。邱良的不少作品紀錄了我城舊日別具標誌性與時代性的畫面，例子如《搏命撲水》（1963年，作品8），記錄香港經歷制水期間，四日只供水四小時的水荒時期，作品動感強烈，發人深省，見者動容。

邱良的作品另一獨特之處，在於他的寫實攝影不單讓觀者對於時代的人生百態有更深廣的觀照和理解，他所採用的拍攝角度以及對主體人物的表現方式，充分體現其對世態流動的細膩感知，進而外化的情感，為其鏡頭下的紀實畫面更添幾分畫意。作品如《儷人行》（1961年，作品1）、《情不自禁》（1966年，作品4）以及《兩個飛哥》（1961年，作品34），均不見相中人物面貌——兩名身穿旗袍的女子；夜幕低垂後，皇后像廣場上一雙戀人；並肩坐在巴士站欄杆上放眼街景的兩名男子。單靠背景和逆光剪影，紀錄專屬

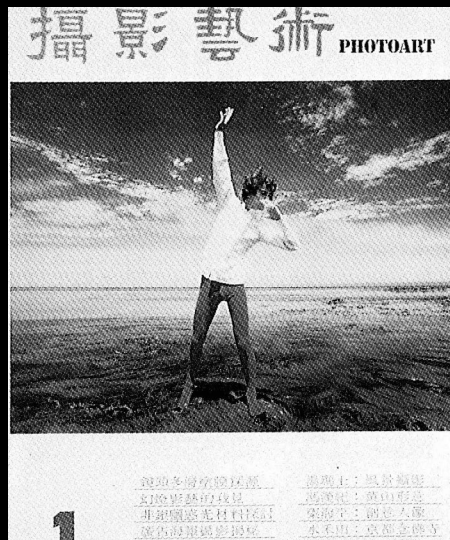


Yau Leung 邱良



"Nu Na He Duo (DISLOCATION) Zero Issue.

《女那禾多》第零號 · 1992年1月15日



"Photo Art" 1st Issue 1980

《攝影藝術》1980年復刊第1期

於該時代的韻味和浪漫。反觀《虎視眈眈》（1961年，作品24）和《火車交匯點》（1963年，作品41），相片中小孩和年輕人分別從正面和側面平視鏡頭，前者堅定的眼神散發著初生之犢的氣息，後者則略帶猶豫卻依樣好奇。兩者對鏡頭的直視賦予畫面更強的揭露性和情感力量，彷彿有種無形的引力將觀者吸進相片並置於攝影師的鏡頭前，透過觀景器與相中主角對視。攝影師對時間性的準確拿捏，將稍遜即逝的神彩凝於畫面，當中的人間情味，依舊溫熱恆久。

如果說邱良作品帶給觀者的是一種顛倒沙漏般的舊日情懷，那麼在李家昇鏡頭下的香港，便是充滿後現代風格的當代寓言。

李家昇早年主要從事文學及現代詩創作，1970年與關夢南共同編輯出版《秋螢詩刊》。後來於1978年與黃楚喬（即妻子 Holly Lee）設立攝影工作室開始從事廣告攝影工作，工作室於80年代中期開始活躍，屢獲國際業內獎項。早期的文學活動對李家昇後來的攝影創作工作有很大的影響。80至90年代，李家昇亦同時為各大攝影雜誌報刊撰寫專欄，包括《攝影畫報》、《攝影藝術》等，期間由一開始撰寫拍攝經歷慢慢轉為書寫個人在攝影上的看法。他同時為自己的專欄提供版面設計，在編輯組合各類圖版分色片的過程中，慢慢發展出攝影工作的個人化風格。1992年與黃楚喬及劉清平合辦《女那禾多》，每月出版至1998年休刊。1995年他創立 OP

Print Program (OP Edition)，在香港引入照片收藏學術知識及概念，除整理香港當代影像作品之外亦整理及代理上一代之攝影師包括邱良、顏震東等人之照片。2008年開始，李家昇重投專注個人創作及文字書寫，近作包括《zFICTION》虛構敘事性之影像及文字系列，《禪道東西博物記》，《游動詩寫室》等多個創作項目，其攝影作品亦為東京都寫真美術館，香港文化博物館，香港科技大學等公立空間收藏。

是次展出李家昇其中兩個系列作品。其一《香港二訪》是李家昇近年作品，攝於2016至2017年間他重回香港的旅程，同時亦是題獻予期間他在那在多倫多逝世的摯友，以緬懷一對旅居異國的友人有關舊日香港的美好記憶。當中作品《從兩個逆方向相對而行》（2016年，作品52）由一紅一藍兩條階梯在同一起點背對而行，恰如兩位摯友無奈天人永隔、風流雲散。其二則是1997至1998期間，李家昇移居加拿大後不久重回香港，在二重身份之下拍攝，從不同角度審視故地的黑白作品。

李家昇擅長配置影像組合，喜歡物像碰觸而拼出真義，傾向動點透視。有著深厚文學根基及詩歌素養的他，視寫作為一個思考整理的過程，將源源不絕的思潮化作其作品的無限詩情畫意，在芸芸紀實攝影家當中實屬別樹一幟。他對於作品的命名尤其匠心，往往能畫龍點睛，揉合文學性與視覺藝術。見其名則會其意，引領觀者隨其

思路漫遊之餘，亦能賦予專屬觀者個人的獨特思考空間。如《後巷的有韻小詩》（2016年，作品70）、《城中的聲音》（2016年，作品62），僅聞其名，觀者已經在腦海中浮現屬於自己的聲畫，或是清晨鳥啼和應學童回校的嬉笑打鬧，亦或陋巷的浙瀝雨聲夾雜小酒館的黑膠唱碟樂韻，再見其影。

李家昇對影像組合的技巧有著其獨特的見解，他的作品往往包含幾何圖案的拼接與重疊。以《開往快活谷》（2017年，作品54）和《魔術師作為一個城市策劃人》（2016年，作品56）為例，兩者同樣用了曲與直的線條互相對照。而《香江愛》（1998年，作品74）和《在「英」闡後面的十位寫詩朋友》（1998年，作品77）則是善用重疊技巧的佼佼者。《香江愛》（1998年，作品74）以重曝的技巧，堆疊數層影像組成。畫面上男女對視的剪影為1995年愛情電影《花月佳期》的海報，而同為徐克執導、吳奇隆及楊采妮主演的1994年電影《梁祝》，則以小提琴的意象與海報重疊，意示著那曲經典的《梁祝小提琴協奏曲》（<<The Butterfly Lovers Violin Concerto>>），再疊加上若隱若現的「Hong Kong」與心形印記，多種複雜元素糅合於14.5英吋的正方形內，好比萬法終究回歸於一字——「愛」。

若寫實攝影可為文化工具，攝影師則可謂文化塑造者。邱良的作品代表著一個時代，紀錄香港華洋共融的市井風情，而李家昇的作品

則緊接邱氏，紀錄香港自回歸以後，一幕幕親切熟悉的都市風景。二人的作品縱迥異於選材、風格以至時代背景，卻同樣紀錄其對這片土地的感情。眼前風景或隨時代巨輪的運轉演進而流逝，但情懷與記憶卻永不會被時光磨蝕，攝影師透過鏡頭與菲林記錄的每一個瞬間，對植根於香港的我們，絕對為最佳的歷史印記。



Lee Ka-sing
李家昇

YAU LEUNG AND ME

Lee Ka-sing

Photographs and images are two distinct matters. While an image is as if a symbol or data attached to a medium, a photograph, on the other hand, is a tangible object. Hong Kong photographers had in fact left behind numerous exceptional images, none of them, lamentably, were developed into photographs. Even if a part of them did become physical for a certain reason, they were all together left in the dust and never came to light. During the 1980s and 1990s, curators from other parts of the world came to Hong Kong in search of the prints by local photographers. Yet, for the reasons above, their pursuits were fruitless.

In 1995, we founded Original Photograph (OP), a project with a focus in producing limited edition photographs. The primary mission was to reorganize the oeuvre by our generation of photographers. We made a selection of various photography artists, and from their entire body of work, specific photographs. These works were largely representative of the artist's style, which also provided us with a perspective for curation. The photographs were printed in the format of 8 by 10 inches, with the black-and-white images processed on fiber-based gelatin silver paper. Only 20 copies of each photograph were developed, each numbered and signed. Within a few years, we had published works by nearly 100 photographers. This group of 8-by-10-inches photographs, then, acted as if a microcosm of the modern photography landscape in the 1990s Hong Kong. Unlike today, there was not a particular market for photograph-collecting. Our project was at first established by sheer dint of interest and passion, with limited personal resources. Nonetheless, it eventually grew into something that garnered positive attention.

It was on such bases that we began organizing the oeuvre of a previous generation of photographers, including those of Yau Leung, Ngan Chung-tung, and Mak Fung. Soon, we were contracted to manage and publish their photographs.

The artists we represented shared one aspect in common: they were friends of ours. There were, in fact, other equally accomplished photographers from their generation whose work remains undiscovered, their names still unknown to the public. For this task of market development and organization of the works, we relied not only on one's expertise and judgment, but upon various aspects of professional resources, as well as mutual trust between us the middle-person and the artists, especially in that generation where resources were utterly limited. For this reason, we began our project with the circle of our close friends, who are, at the same time, prominent photographers. Due to the general indifference towards photography among Hong-Kongers in that generation, especially with the lack of

understanding towards the medium, images captured by the artists were gradually lost in plain sight as days gone by, making it more and more difficult for anyone to gather the gelatin silver photographs that were actually passed on from that era.

I met Yau Leung in the 1980s. I was a columnist for his magazine Photo Art, and later published a strikingly avant-garde editorial supplement in the magazine DIGI with a focus on international artists who worked on the medium of digital image-making. In 1993, I had a solo exhibition at the Hong Kong Arts Centre, for which Yau published a catalogue of nearly 100 pages. For a while, we were meeting once or twice a week for lunch at the Paramount Chinese Restaurant in Wan Chai. The conversations during our meetings led to the creation of Yau Leung's first two individual photography catalogues: Lu Feng Stories (1992) and Growing Up in Hong Kong (1994). These two monographs also served as blueprints for our selection of photographs during our later collaboration.

In 2017, I was invited to be the consultant for the photography session of the 'Very Hong Kong' exhibition that showcases physical pieces of evidence of the Hong Kong golden age. I endorsed Mr. Lau, an academic publisher who had funded and published a series of exquisite catalogue for a selection of Hong Kong photographers and their works. I recommended Yau Leung as well. The organizing committee took both of my suggestions, merely exhibited the prints of Yau's, but overlooked his contributions to the field.

Yau was an important bridge between the older and later generations of photographers. He was present at the openings of every show of photographers who came after him. Almost every contemporary photography artist was a friend of his. As a matter of fact, he himself did not belong to this category of 'contemporary photographers' with respect to his work or perspective. From the subjects to its aesthetics and the light and shadow, his photographic style belonged to that of the previous era's, an eminent artistic tradition of that generation. There is no lack of photography artists in Hong Kong who embrace such artistic tradition. Nonetheless, most of them possessed a dismissive or even disdainful attitude towards contemporary photography. Comparatively, the promotion of contemporary photography in Yau's Photo Art magazine bridges between the 'old' and the 'new'.

Yau's photographic style was inherent from that of the 50s to 60s of the West's. In addition to the common traits in his snapshots and street photography that many other photographers shared, Yau had a unique

subject that features the carefree jovial life of children in Hong Kong, which eventually allowed him to assemble the works in his monograph *Growing Up in Hong Kong*.

If the project of coordinating the works by my contemporaries were considered as 'vertical', reorganizing those of the previous generation could then be regarded as 'horizontal'. From the former group, we chose only a few works by each of the artists – the collection is a representation of an entire era; in the latter group, the emphasis was placed on the individual, with an extensive number of photos from each artist's body of work. Approximately a hundred pieces of photographic works were selected from every artist, and each work was printed in 50 or 100 editions. Be that as it may, the number merely implies the maximum amount of editions. If we actually process 100 prints for every single work, the material consumed would be unimaginable. Some, in fact, had only 1 or 2 physical prints, while many of them had no more than 10 editions. The project was operated in this way: the artists would process the very first edition of each of their selected works, while the final products belonged to the organization and could only be used for the purposes of exhibition, designing marketing material and catalogues. If a collector expressed interest in purchasing the photograph during an exhibition, the photographer would then develop the number of prints desired and include a print number on each of them. We were benefited from the avoidance of having to stock up a large number of physical prints, whereas the artists were eased from the need to consume excess resources in terms of time and material. However, its disadvantages were made clear in the sudden decease of Yau Leung, leaving virtually no photographic works of his available in the market. Even those who had already placed orders for his original prints were left with disappointment.

While a small portion of the works was printed in the format of 16 by 20 inches, the majority of the printed works by the older generation photographers we represented were printed in the 8 by 10 inches format, all in 20 editions. Unlike the art scene in Western countries, there was essentially not a market for photography in Hong Kong. While aiming to introduce the concept of photograph-collecting, we had to take into consideration the commercial climate in Hong Kong at the time. Our original intent was to build a model that could be sustainable in the long run. For this reason, the artists requested to raise the number of prints from 50 to 100 for the later selections. We agreed that the price point would be comparatively low in an undeveloped market, and that it may not be boosted by the scarcity of the prints, not to mention that the project was originated from the aim to develop, preserve and promote the art of photography instead of profit-making.

Similar to that of the other forms of art, the monetary value of a photograph fluctuates along with factors such as the artist's career,

historical and social changes. A photograph that worth only \$25 in New York in the 1950s may be priced as tens of thousands of times of that amount today. In 1954, that was the price of a Robert Frank photograph at his first exhibition at the Limelight Gallery. Perhaps this is an extreme example. There was some that served its original duty, remained in a family photo album for one's remembrance of their family members. I have also seen some that had been highly celebrated, yet later been left in the dust as some street vendors' selling goods.

The historical orientation in the development process of Hong Kong photography in which Yau situated in, had, to certain extent, added value to his photographic works.

In the 90s Hong Kong, where a market for photography was virtually absent, the positive response garnered by the work of Yau Leung and his fellow photographers can largely be attributed to the historical year of 1997. People who were about to depart from the city or be confronted by an entirely new set of circumstances would purchase a print for their remembrance of the past. With the sudden passing of Yau Leung, his original prints would no longer be available. That was the same year when my entire family migrated to Toronto. There were countless matters to be dealt with while relocating to a new environment, not to mention that photographs of Hong Kong would be most impactful only in their place of origin. Gradually, Ngan Chun-tung and Mak Fung passed away, too. Despite the multiple exhibitions in my gallery in Toronto, Ngan and Mak's works showcased were purely for exhibiting but not selling. Not only did I take these works remained as a memento of my friendships with them, I also hoped to share their past and legacy with the fellow photography-lovers in this foreign land.

Before the dimming light of this era fades completely, before traditional materials such as fiber-based silver gelatin print were replaced by digital printing, the relatively complete set of photographs retained ought to be preserved or exhibited by public museums and other institutions in Hong Kong. Yet, none of these entities have contacted us after all these years. We decided to close our gallery in Toronto permanently, so as to devote our attention in organizing the relics such as the photography publications we released in the 1990s, along with the prints by our contemporaries and the previous generation of photographers in the future. Coincidentally, Mr. Jonathan Wong from Sotheby's reached us to discuss the possibility of hosting an exhibition for the photographic works. We came to a consensus to host two exhibitions after a series of discussions, to showcase the limited-edition photographs of the 1960s and 70s by Yau in the first round, and to exhibit the more contemporary photographs captured around and before the turbulent year of 1997 in the second show. Together, they will no doubt be a monumental footmark that celebrates the development of Hong Kong photography in the 1990s.

邱良與我

李家昇

照片與影像是兩回不同的事情。影像好像是依附在媒體上的符號或數據，照片卻是一件實在物。香港的攝影師拍下了不少不錯的影像，可惜那些影像都沒有成為照片完成品，又或者偶然因為甚麼用途而製成照片，然後又流失煙沒。在八十年代到九十年代之間，一些策展人來香港想看一些本地攝影師的作品，都因上述原因，望門而不得其入。

1995年間，我們開始了OP，一項以限量照片為媒體的計劃，主要是梳理同代人的攝影作品。所謂OP，即英文Original Photograph的縮寫，原作照片也。我們挑選攝影師，並挑選其作品，所挑選通常都是對是個原作者有一定代表性。也即是 包含著策展的性質。發行的照片都是八乘十吋，所有黑白照片均採用纖維紙基銀鹽相紙。限量20版，有 號及原作者簽名。幾年間發行了近百個攝影師的作品，香港當代攝影在九十年代的發展，宛如在這批八乘十吋照片中保留了一面縮影。九十年代，並不如現在，具存著一個照片市場，當時主要是本著興趣及熱誠，以及個人有限資源作為開發基礎。是項計劃獲得了良好反應。

我們是在這個基礎之上，開始為前一輩的攝影師如邱良，顏震東，麥烽等人整理作品，簽約代理及發行他們的照片。

在人選方面，其實都有一個共同點——他們與我們都是有著很好的朋友關係。換句話說，那一代其實還有不少同樣地好的攝影師，只是我們未及開發，他們的作品未及廣為人知。開發和整理，除了需要知識及觀點之外，在那個零環境的年代，還需要多方面專業的資源和大家高度的互信，這也是為何我們只可以從熟絡的朋友而同時又是優秀的攝影師開始。由於過往大家對照片的不重視，尤其是香港人普遍地對於照片的知識貧乏，隨著歲月轉移，照片流失煙沒，要搜集真正屬於那個年代的銀鹽相紙照片已越來越困難。

認識邱良是在八十年代。我為他的雜誌「攝影藝術」撰寫專欄。及後又在他的雜誌編輯附刊了一份異常前衛，以國際數位影像創作人為基礎的刊物「秩智DIGI」。1993年我在香港藝術中心舉行個展，他又為我出版了一本近百頁的照片冊。有一段時期，我們每週總有一兩天在灣仔的百樂門午飯，這些聚會傾談，孕育了他最初的兩本個人攝影集：「爐峯故事」（1992），「飛越童真」（1994）。這兩冊攝影集也成為了我們合作時所挑選照片的藍本。

2017年有團體辦了一個關於香港過往輝煌事物的展覽（VERY HONG KONG），大會邀請我作為攝影一項的顧問。其中關於近年對攝影貢獻的一欄，我建議一是出版教育書的劉先生，他斥資出版了一系列精緻的香港攝影師作品冊；此外，我也建議了邱良。大會接納了我關於這二人的建議，可惜只是展出了我借出的邱良原作照片而完全忽略了他的建樹。

邱良正是默默從事將老一代攝影與新一代攝影銜接的一人。每當新一代人攝影展覽開幕的場合總見邱的身影，在港幾乎每一個當代攝影師都是邱的朋友。當然，從作品及觀點邱都不是屬於當代攝影的範疇。他的照片，從取材，美學到採光均屬老一代，我意思是說他有著老一代的優美傳統。在香港，有著老一代的優美傳統的攝影師不少，可是大部分對現代攝影都是抱著輕視及鄙視的態度。相對，邱良出版的刊物「攝影藝術」對現代攝影的推介，所起著的正是橋樑作用。

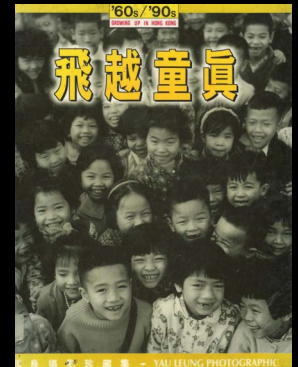
邱良的攝影承接著西方五、六十年代的風格。除了抓拍，街拍等與其他攝影師有著共同點之外，他的童真童趣是個特色，是故可以編來一冊「飛越童真」攝影集。

前面提到梳理同代人的攝影作品的計劃如果比喻作「縱」，整理邱良等老一輩的攝影師作品的方式便可稱作「橫」。前者每人所選作



"Image of Hong Kong 60s/70s", exhibition invitation card

《邱良攝影集—爐峯故事》，出版首展邀請卡



"Growing Up in Hong Kong 60s/90s - Yau Leung Photographic"

《飛越童真—邱良攝影珍藏集》

品不多，但卻集中整個年代的表述；後者為專注一個人而廣泛地挑選其作品。每人選入了近百或過百張作品，每作品標示做50版或100版不等。不過，這個標示，只是表示它的可能最大值。試想100個作品，如果每要全做100張，物料使用也是龐大的資源。其實有些作品只做過一至兩張，很多作品也只是在十版之內。我們的運作方式是，每挑選發行的作品攝影師先做第一版，照片屬運作組織所有，照片用作展覽，或所有宣傳品，目冊等製版之用。假若展覽期間有藏家要購買照片，攝影師會如數按編號製作。這個運作的好處是我們不需要囤積大量照片，攝影師也不需要再在時間物料方面動用太大的資源。這個也有不足的地方，例如邱良因為意外突然離世，市場上便幾乎完全沒有他的照片，甚至，有人已訂下他作品的，也不能如願以償。

我們所代理老一輩的攝影師，正如上面所述，發行是以八乘十吋照片為主，其中有小部分選出發行十六乘二十吋，都是劃一發行20版。後來發覺有展覽需要，開始發行十一乘十四吋。香港當時的環境，和外國的很不一樣，基本上是不存在一個照片市場。我們一方面引人照片收藏的概念，一方面也要顧及本地當時客觀環境因素。原意是建立一種模式可以長期的發展下去，也是這個原因，攝影師要求從原先設定的50版到後來挑選的代之為100版。假若不是一個極致的市場，照片的起點價格較低，攝影師不能以稀有為唯一考量因素。這點我們完全同意。況且，整個計劃都是以開發、保存、推廣為考慮。

照片的價值，與其他的藝術品一樣，往往自從它本身成為完成物之後，隨著原作者本身的發展，歷史的因素，甚至社會的遷異而生變化。一張在五十年代在紐約只值二十五元的照片，在今天來說，在市場上它的時值可能是萬倍之巨。1954年，Robert Frank的照片在紐約第一個攝影藝廊LIMELIGHT展出時的價位。也許這是一個較

極端的例子；也有些照片，保持著它原來的功能，依然附在物主的家庭照片冊內，提供它的後人不斷產生綿綿懷愴。我也見過一些照片，原是原作者的創作物，一度叱咤，後來卻流落街頭雜貨攤子乏人問津。

邱良在香港攝影發展時空的歷史定位，某程度上也會為他的照片作品產生附加值。

在幾乎零照片市場的香港九十年代，邱良等人的照片有良好反應主要是因為1997的歷史時空。正要離開或眼見景異的人今天買下一葉過去留作將來無限追憶。邱良於1997年意外離世，再無照片可提供，我也是於該年舉家移民多倫多。剛轉移新環境要照顧的事也著實不少，香港的照片也是在原來地才能產生最大的效應。及後，顏震東、麥烽等也相繼離世。雖然，在我後來設立在多倫多的畫廊曾多次展出他們的作品，但也只是作純展覽的非賣品。在前述合作的模式中留下來的照片，除了是友誼的追憶之外，更希望與異域的同好者分享他們的過去。

在靈光消逝之前短暫的一刻，在傳統物料如纖維紙基銀鹽相紙被打印媒體取代之前，這批保留下來較完整的照片本應該由香港的博物館等法團保存或展覽。多年來都未見有關的與我們聯絡。去年，我們決定停止多倫多畫廊的營運，未來集中在整理過去的物件，包括我們在九十年代所辦的攝影出版，梳理同代及上代攝影師照片的計劃。剛好蘇富比的黃傑瑜先生聯絡我們問及展出邱良照片的可能性。我們經過多次來回討論，決定以兩個先後展覽，以我們過去所辦的限量照片計劃基礎下，先展出六、七十年代邱良的一批照片，另一展覽以九七前環繞變幻時空的現代作品為脈絡。這兩個前後的部分，將會成為香港攝影在九十年代發展路上的一個印記。





"All of these, not only are stories of mine, but yours as well."

Yau Leung

「一切一切，不但是我的故事，也是你的故事。」

邱良

1

YAU LEUNG

1941-1997

Cheongsams (Gloucester Road, 1961)

邱良

儷人行（告士打道，1961）



gelatin silver print

executed in 1961; printed by the artist in 1990s

signed and numbered 6/20 on the reverse

Image 46.6 x 34.1 cm (18 x 13 in.);

sheet 50.8 x 40.6 cm (20 x 16 in.)

銀鹽紙基

1961年攝；藝術家於1990年代沖印

款識

邱良·6/20（作品背面）

2

YAU LEUNG

1941-1997

After the Rainstorm, Gloucester
Road (1961)

邱良

告士打道 (1961)

gelatin silver print
executed in 1961; printed by the artist
in 1990s

signed and numbered 3/20 on the
reverse

Image 46 x 36.3 cm (18 x 14 in.);
sheet 50.8 x 40.6 cm (20 x 16 in.)

銀鹽紙基

1961年攝；藝術家於1990年代沖印
款識

邱良·3/20 (作品背面)



3

YAU LEUNG

1941-1997

Blissful Downpour After a Long Drought (Castle Peak Road, Shum Shui Po, 1963)

邱良

喜雨（深水埗青山道，1963）



gelatin silver print

executed in 1963; printed by the artist in 1990s

signed on the reverse

Image 20.7 x 31.1 cm (8 x 12 in.);

sheet 27.9 x 35.5 cm (11 x 14 in.)

22

銀鹽紙基

1963年攝；藝術家於1990年代沖印

款識

邱良（作品背面）

4

YAU LEUNG

1941-1997

Love Bugs (Statue Square, 1966)

邱良

情不自禁（皇后像廣場·1966）



gelatin silver print

executed in 1966; printed by the artist in 1990s

signed and numbered 1/20 on the reverse

Image 36.1 x 47.9 cm (14 x 19 in.);

sheet 40.6 x 50.8 cm (16 x 20 in.)

銀鹽紙基

1966年攝；藝術家於1990年代沖印

款識

邱良·1/20（作品背面）

5

YAU LEUNG

1941-1997

Hong Kong Island under the Victoria Peak, 1960s (Diptych)

邱良

六十年代太平山下香港島·1960年代（雙聯作）



gelatin silver print

executed in circa 1960s; printed by the artist in 1990s

signed and numbered 2/20 on the reverse

Image each 31.2 x 46.4 cm (12 x 18 in.);

sheet each 40.6 x 50.8 cm (16 x 20 in.)

24

銀鹽紙基

約1960年代攝；藝術家於1990年代沖印

款識

邱良·2/20（作品背面）



6

YAU LEUNG

1941-1997

Crossing the Border (Tennis Court, Victoria Park, 1976)

邱良

偷渡（維園網球場，1976）



gelatin silver print

executed in 1976; printed by the artist in 1990s

signed and numbered *1/20* on the reverse

Image 33.9 x 46.2 cm (13 x 18 in.);

sheet 40.6 x 50.8 cm (16 x 20 in.)

26

銀鹽紙基

1976年攝；藝術家於1990年代沖印

款識

邱良·1/20（作品背面）

7

YAU LEUNG

1941-1997

King Kong (Shaw Movie Town, 1974)

邱良

猩猩王（邵氏影城，1974）



gelatin silver print

executed in 1974; printed by the artist in 1990s

signed and numbered 2/20 on the reverse

Image 31.4 x 47.8 cm (12 x 19 in.);

sheet 40.6 x 50.8 cm (16 x 20 in.)

銀鹽紙基

1974年攝；藝術家於1990年代沖印

款識

邱良·2/20（作品背面）

8

YAU LEUNG

1941-1997

Risking Her Life to Get Water (Sham Shui Po, 1963)

邱良

搏命撲水（深水埗街頭，1963）



gelatin silver print

executed in 1963; printed by the artist in 1990s

signed on the reverse

Image 22.2 x 31.3 cm (9 x 12 in.);
sheet 27.9 x 35.5 cm (11 x 14 in.)

28

銀鹽紙基

1963年攝；藝術家於1990年代沖印

款識

邱良（作品背面）

9

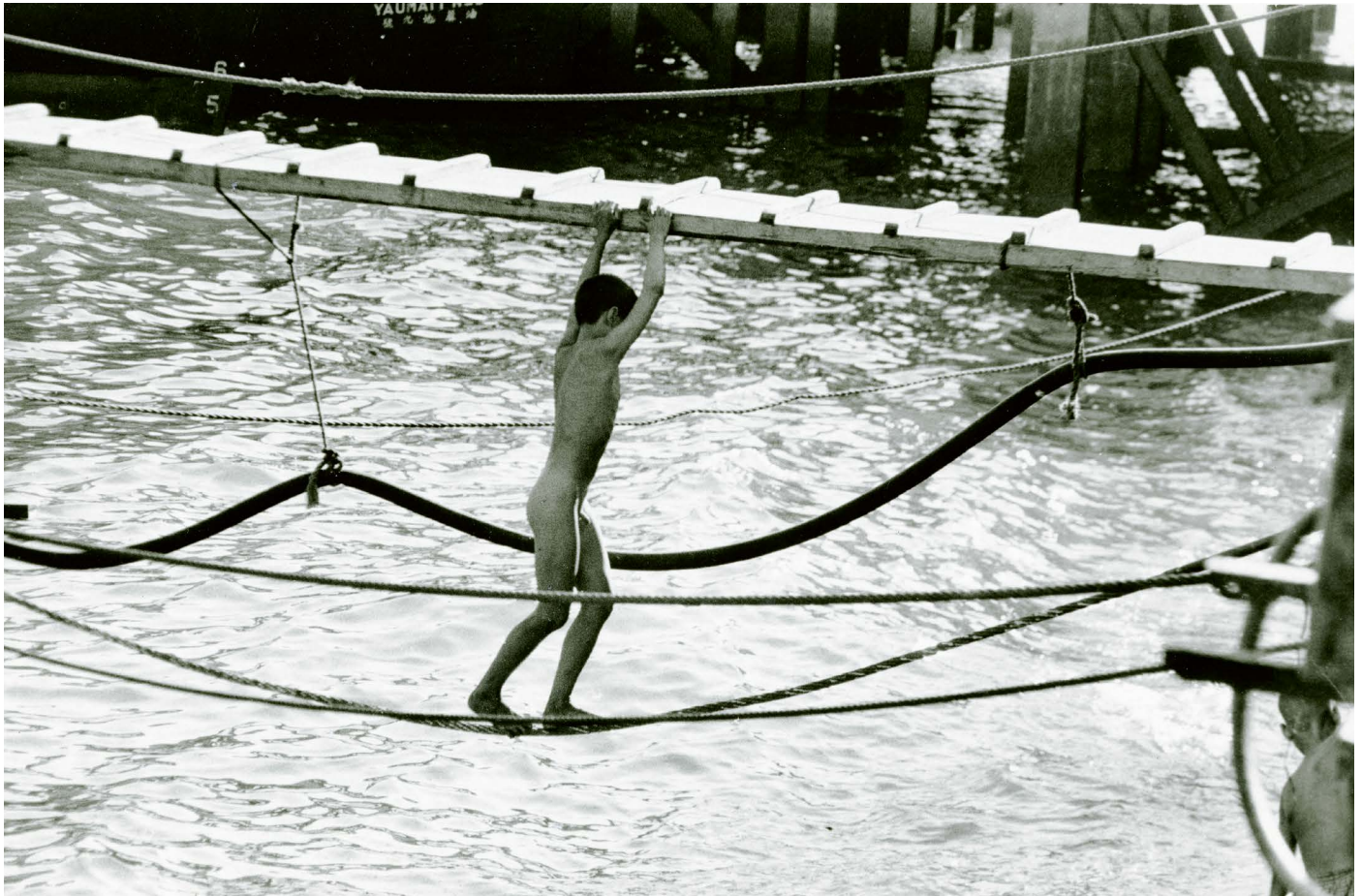
YAU LEUNG

1941-1997

One Step at a Time (Wan Chai Pier, 1961)

邱良

一步一驚心（灣仔碼頭，1961）



gelatin silver print

executed in 1961; printed by the artist in 1990s

signed on the reverse

Image 20.7 x 31 cm (8 x 12 in.);
sheet 27.9 x 35.5 cm (11 x 14 in.)

銀鹽紙基

1961年攝；藝術家於1990年代沖印

款識

邱良（作品背面）

10

YAU LEUNG

1941-1997

Football Match on the Peak
(Old Peak Road, 1968)

邱良

山頂球賽（舊山頂道，1968）

gelatin silver print

executed in 1968; printed by the artist
in 1990s

signed on the reverse

Image 31.1 x 20.6 cm (12 x 8 in.);
sheet 35.5 x 27.9 cm (14 x 11 in.)

銀鹽紙基

1968年攝；藝術家於1990年代沖印

款識

邱良（作品背面）



11

YAU LEUNG

1941-1997

Smiling Faces
(Rooftop School, Wong Tai Sin, 1965)

邱良

笑口常開（黃大仙天台學校，1965）



gelatin silver print

executed in 1965; printed by the artist in
1990s

signed on the reverse

Image 28.5 x 24.4 cm (11 x 10 in.);
sheet 35.5 x 27.9 cm (14 x 11 in.)

銀鹽紙基

1965年攝；藝術家於1990年代沖印

款識

邱良（作品背面）

12

YAU LEUNG

1941-1997

Bamboo Grocery Store (Aberdeen, 1964)

邱良

竹織專門店（香港仔·1964）



gelatin silver print

executed in 1964; printed by the artist in 1990s

signed on the reverse

20.7 by 31.1 cm.; 8 by 12 in.

銀鹽紙基

1964年攝；藝術家於1990年代沖印

款識

邱良（作品背面）

13

YAU LEUNG

1941-1997

Family Day. (Happy Valley, 1970)

邱良

假日的享受（跑馬地，1970）



gelatin silver print

executed in 1970; printed by the artist in 1990s

signed on the reverse

Image 20.7 x 31.1 cm (8 x 12 in.);

sheet 27.9 x 35.5 cm (11 x 14 in.)

銀鹽紙基

1970年攝；藝術家於1990年代沖印

款識

邱良（作品背面）

14

YAU LEUNG

1941-1997

Dragon Boat Race, 1970

邱良

龍舟競渡，1970



gelatin silver print

executed in 1970; printed by the artist in 1990s

signed on the reverse

Image 23.6 x 27.2 cm (9 x 11 in.);
sheet 27.9 x 35.5 cm (11 x 14 in.)

34

銀鹽紙基

1970年攝；藝術家於1990年代沖印

款識

邱良（作品背面）

15

YAU LEUNG

1941-1997

Communal Enjoyment (Victoria Park, 1965)

邱良

老少咸宜（維園，1965）



gelatin silver print

executed in 1965; printed by the artist in 1990s

signed and numbered *1/100* on the reverse

Image 15.8 x 20.8 cm (6 x 8 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

銀鹽紙基

1965年攝；藝術家於1990年代沖印

款識

邱良·1/100（作品背面）

16

YAU LEUNG

1941-1997

Untitled

邱良

無題



gelatin silver print

executed in circa 1960-70s; printed by the artist in 1990s

signed on the reverse

Image 23.8 x 30.9 cm (9 x 12 in.);

sheet 27.9 x 35.5 cm (11 x 14 in.)

36

銀鹽紙基

約1960至1970年代攝；藝術家於1990年代沖印

款識

邱良（作品背面）

17

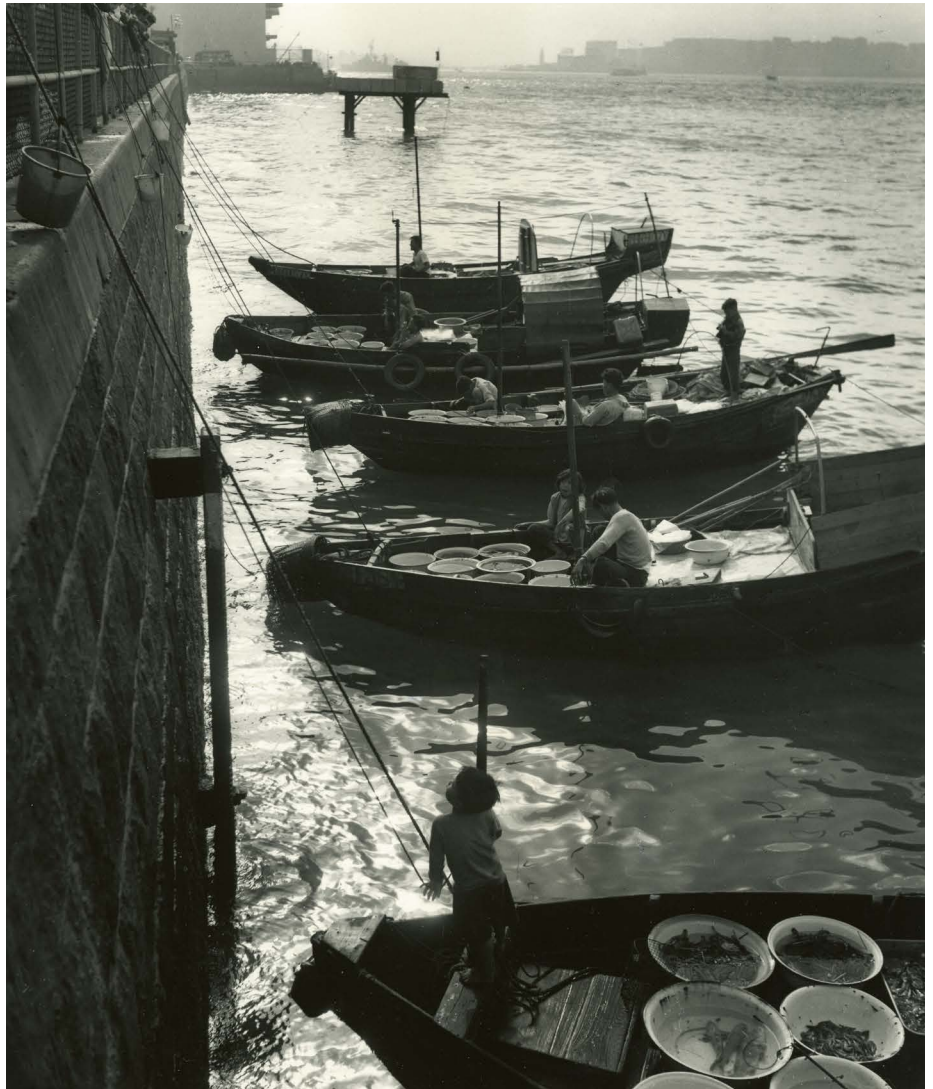
YAU LEUNG

1941-1997

Untitled

邱良

無題



gelatin silver print

executed in circa 1960-70s; printed by the
artist in 1990s

signed on the reverse

Image 28.9 x 24.4 cm (11 x 10 in.);
sheet 35.5 x 27.9 cm (14 x 11 in.)

銀鹽紙基

約1960至1970年代攝；藝術家於1990年代沖印

款識

邱良（作品背面）

18

YAU LEUNG

1941-1997

Untitled

邱良

無題



gelatin silver print

executed in circa 1960-70s; printed by

the artist in 1990s

signed on the reverse

Image 28.9 x 24.4 cm (11 x 10 in.);

sheet 35.5 x 27.9 cm (14 x 11 in.)

銀鹽紙基

約1960至1970年代攝：藝術家於1990年代沖印

款識

邱良（作品背面）

19

YAU LEUNG

1941-1997

Castle Peak Bay, 1965

邱良

青山灣，1965



gelatin silver print

executed in 1965; printed by the artist in 1990s

signed on the reverse

Image 22.1 x 30.5 cm (9 x 12 in.);

sheet 27.9 x 35.5 cm (11 x 14 in.)

銀鹽紙基

1965年攝；藝術家於1990年代沖印

款識

邱良（作品背面）

20

YAU LEUNG

1941-1997

Untitled

邱良

無題



gelatin silver print

executed in circa 1960-70s; printed by the artist in 1990s

signed on the reverse

Image 24.5 x 29.6 cm (10 x 12 in.);

sheet 27.9 x 35.5 cm (11 x 14 in.)

40

銀鹽紙基

約1960至1970年代攝；藝術家於1990年代沖印

款識

邱良（作品背面）

21

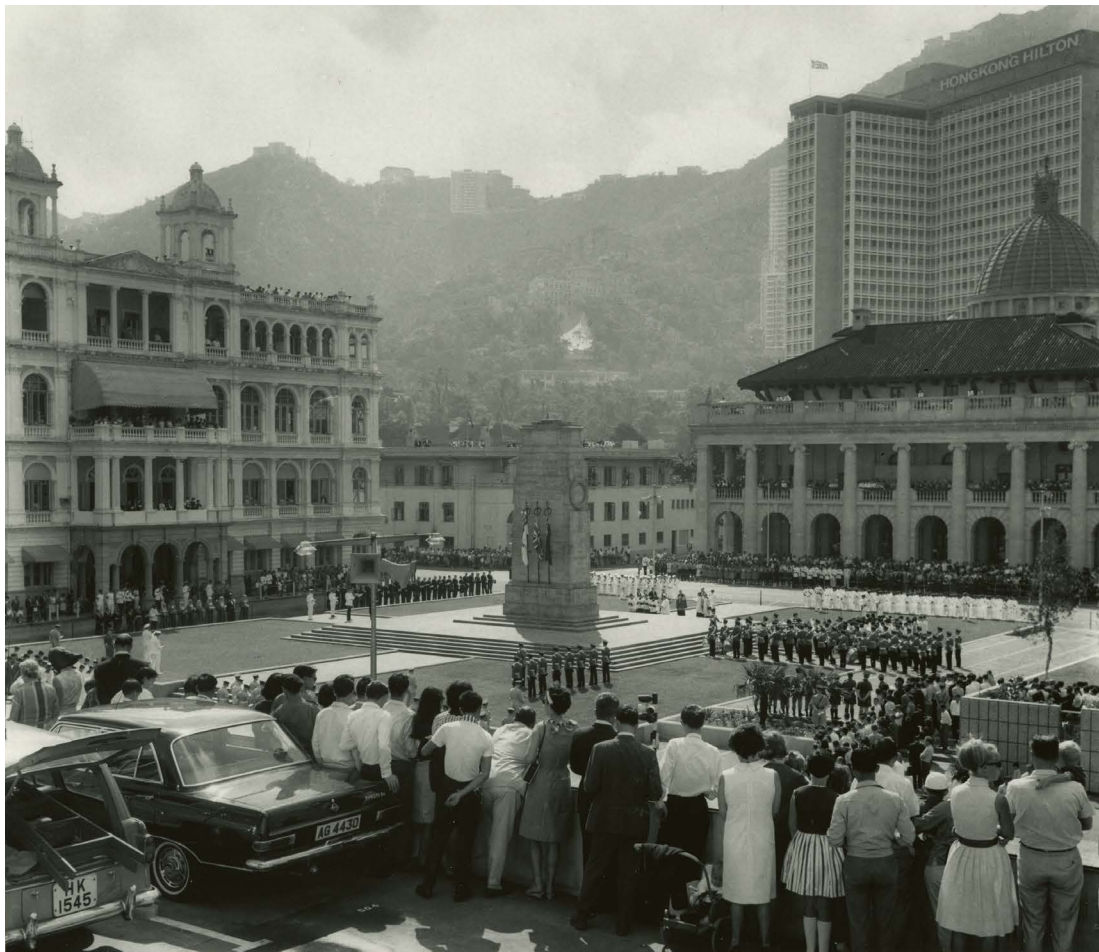
YAU LEUNG

1941-1997

Untitled

邱良

無題



gelatin silver print

executed in circa 1960-70s; printed by the artist in 1990s

signed on the reverse

Image 23.7 x 25.8 cm (9 x 10 in.);
sheet 27.9 x 35.5 cm (11 x 14 in.)

銀鹽紙基

約1960至1970年代攝；藝術家於1990年代沖印
款識

邱良（作品背面）

22

YAU LEUNG

1941-1997

Car Park, 1960-70s

邱良

停車場，1960至70年代

gelatin silver print

executed in circa 1960-70s; printed by

the artist in 1990s

signed and numbered 2/20 on the
reverse

Image 46.3 x 36.6 cm (18 x 14 in.);
sheet 50.8 x 40.6 cm (20 x 16 in.)

銀鹽紙基

約1960至1970年代攝；藝術家於1990年代沖印
款識

邱良·2/20 (作品背面)



23

YAU LEUNG

1941-1997

Private Cars and Public Bus (Castle
Peak Road, 1963)

邱良

私家車與巴士（青山道・1963）

gelatin silver print

executed in 1963; printed by the artist in
1990s

signed and numbered 3/100 on the reverse

Image 21.7 x 14.7 cm (9 x 6 in.);
sheet 25.4 x 20.3 cm (10 x 8 in.)

銀鹽紙基

1963年攝；藝術家於1990年代沖印
款識

邱良・3/100（作品背面）



24

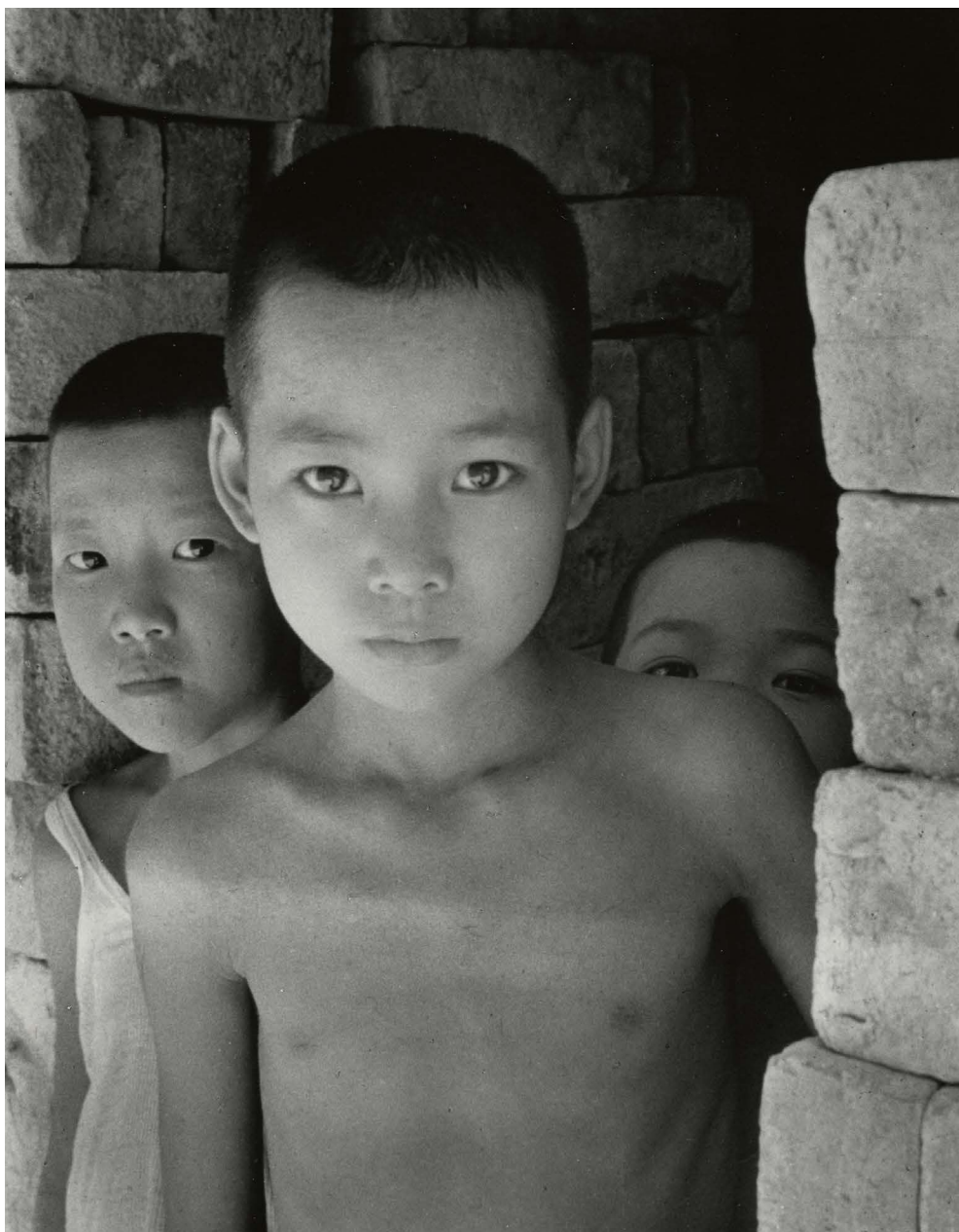
YAU LEUNG

1941-1997

Covetous Eyes, 1961

邱良

虎視眈眈，1961



gelatin silver print

executed in 1961; printed by the artist
in 1990s

signed and numbered *1/100* on the
reverse

Image 21.4 x 17 cm (8 x 7 in.);
sheet 25.4 x 20.3 cm (10 x 8 in.)

銀鹽紙基

1961年攝；藝術家於1990年代沖印

款識

邱良·1/100 (作品背面)

25

YAU LEUNG

1941-1997

A Go-Go Girl, Maggie Li Lin-Lin
(Yau Yat Tsuen Park, 1965)

邱良

阿哥哥小姐李琳琳（又一村公園，1965）



gelatin silver print

executed in 1965; printed by the artist in
1990s

signed on the reverse

Image 27.2 x 23.5 cm (11 x 9 in.);
sheet 35.5 x 27.9 cm (14 x 11 in.)

銀鹽紙基

1965年攝；藝術家於1990年代沖印
款識

邱良（作品背面）

26

YAU LEUNG

1941-1997

Old Hong Kong Bank Building,
1963

邱良

匯豐銀行，1963



gelatin silver print

executed in 1963; printed by the artist
in 1990s

signed and numbered 4/100 on the
reverse

Image 20.5 x 17.4 cm (8 x 7 in.);
sheet 25.4 x 20.3 cm (10 x 8 in.)

銀鹽紙基

1963年攝；藝術家於1990年代沖印
款識

邱良·4/100 (作品背面)

27

YAU LEUNG

1941-1997

Statue Square at Night, 1969

邱良

中環夜影 · 1969



gelatin silver print

executed in 1969; printed by the artist in
1990s

signed and numbered *1/100* on the reverse

Image 20.5 x 17 cm (8 x 7 in.);
sheet 25.4 x 20.3 cm (10 x 8 in.)

銀鹽紙基

1969年攝；藝術家於1990年代沖印

款識

邱良 · 1/100 (作品背面)

28

YAU LEUNG

1941-1997

Tiger Pagoda
(Hong Kong Industrial Products
Exhibition, 1967)

邱良

虎塔（工展會，1967）



gelatin silver print

executed in 1967; printed by the artist
in 1990s

signed on the reverse

Image 27.1 x 23.6 cm (11 x 9 in.);
sheet 35.5 x 27.9 cm (14 x 11 in.)

銀鹽紙基

1967年攝；藝術家於1990年代沖印

款識

邱良（作品背面）

48

29

YAU LEUNG

1941-1997

Celebration
(Wong Tai Sin Squatter Area, 1965)

邱良

喜事重重 (黃大仙徙置區 · 1965)



gelatin silver print

executed in 1965; printed by the artist in
1990s

signed and numbered 05/100 on the reverse

Image 18.6 x 15.8 cm (7 x 6 in.);
sheet 25.4 x 20.3 cm (10 x 8 in.)

銀鹽紙基

1965年攝；藝術家於1990年代沖印
款識

邱良 · 05/100 (作品背面)

30

YAU LEUNG

1941-1997

Sailors on Shore Leave
(Lockhart Road, Wanchai, 1966)

邱良

擺景（灣仔駱克道·1966）



gelatin silver print

executed in 1966; printed by the artist in 1990s

signed and numbered 6/100 on the reverse

Image 14.2 x 21.7 cm (6 x 9 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

50

銀鹽紙基

1966年攝；藝術家於1990年代沖印

款識

邱良·6/100（作品背面）

31

YAU LEUNG

1941-1997

All Out to Get the Precious Ration of Water
(Shum Shui Po, 1963)

邱良

自得其樂（深水埗街頭，1963）



gelatin silver print

executed in 1963; printed by the artist in 1990s

signed and numbered 2/100 on the reverse

Image 15.6 x 21.8 cm (6 x 9 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

銀鹽紙基

1963年攝；藝術家於1990年代沖印

款識

邱良·2/100（作品背面）

32

YAU LEUNG

1941-1997

Untitled

邱良

無題



gelatin silver print

executed in circa 1960-70s; printed by the artist in 1990s

signed and numbered 2/20 on the reverse

Image 17.6 x 20.2 cm (7 x 8 in.);

sheet 20.3 x 25.4 cm (8 x 10 in.)

52

銀鹽紙基

約1960至1970年代攝；藝術家於1990年代沖印

款識

邱良·2/20 (作品背面)

33

YAU LEUNG

1941-1997

Amah (Central Market, 1963)

邱良

媽姐（中環街市，1963）



gelatin silver print

executed in 1963; printed by the artist in 1990s

signed and numbered 7/100 on the reverse

Image 15.8 x 20.9 cm (6 x 8 in.);

sheet 20.3 x 25.4 cm (8 x 10 in.)

銀鹽紙基

1963年攝；藝術家於1990年代沖印

款識

邱良·7/100（作品背面）

34

YAU LEUNG

1941-1997

Street Youths (Wan Chai, 1961)

邱良

兩個飛哥（灣仔，1961）



gelatin silver print

executed in 1961; printed by the artist in 1990s

signed and numbered 4/100 on the reverse

Image 14.1 x 22.2 cm (6 x 9 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

54

銀鹽紙基

1961年攝；藝術家於1990年代沖印

款識

邱良·4/100（作品背面）

35

YAU LEUNG

1941-1997

Untitled

邱良

無題



gelatin silver print

executed in circa 1960-70s; printed by the artist in 1990s

signed and numbered 2/100 on the reverse

Image 15.7 x 23 cm (6 x 9 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

銀鹽紙基

約1960至1970年代攝；藝術家於1990年代沖印

款識

邱良·2/100（作品背面）

36

YAU LEUNG

1941-1997

Old Automobile (Shaw Movie Town, 1974)

邱良

老爺車（邵氏影城·1974）



gelatin silver print

executed in 1974; printed by the artist in 1990s

signed, numbered 3/100 and dated 1974 on the reverse

Image 15 x 21.8 cm (6 x 9 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

56

銀鹽紙基

1974年攝；藝術家於1990年代沖印

款識

邱良·3/100·1974（作品背面）

37

YAU LEUNG

1941-1997

Connaught Road Central, 1964

邱良

干諾道中，1964



gelatin silver print

executed in 1964; printed by the artist in 1990s

signed and numbered 4/100 on the reverse

Image 15.1 x 21.4 cm (6 x 8 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

銀鹽紙基

1964年攝；藝術家於1990年代沖印

款識

邱良·4/100（作品背面）

38

YAU LEUNG

1941-1997

Untitled

邱良

無題



gelatin silver print

executed in circa 1960-70s; printed by the artist in 1990s

signed and numbered 2/100 on the reverse

Image 15.5 x 22.4 cm (6 x 9 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

58

銀鹽紙基

約1960至1970年代攝；藝術家於1990年代沖印

款識

邱良·2/100 (作品背面)

39

YAU LEUNG

1941-1997

Sidewalk Photo Service, 1963

邱良

即影沖印快相 · 1963



gelatin silver print

executed in 1963; printed by the artist in 1990s

signed and numbered 1/100 on the reverse

Image 15.8 x 21 cm (6 x 8 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

銀鹽紙基

1963年攝；藝術家於1990年代沖印

款識

邱良 · 1/100 (作品背面)

40

YAU LEUNG

1941-1997

Untitled

邱良

無題

gelatin silver print
executed in circa 1960-70s; printed by
the artist in 1990s

signed and numbered 3/100 on the
reverse

Image 21.8 x 15.2 cm (9 x 6 in.);
sheet 25.4 x 20.3 cm (10 x 8 in.)

銀鹽紙基

約1960至1970年代攝：藝術家於1990年代沖印
款識

邱良·3/100（作品背面）



41

YAU LEUNG

1941-1997

Train Junction (Ma Liu Shui, 1963)

邱良

火車交匯點（馬料水·1963）



gelatin silver print

executed in 1963; printed by the artist in
1990s

signed on the reverse

Image 20.9 x 16.4 cm (8 x 6 in.);
sheet 25.4 x 20.3 cm (10 x 8 in.)

銀鹽紙基

1963年攝；藝術家於1990年代沖印

款識

邱良（作品背面）

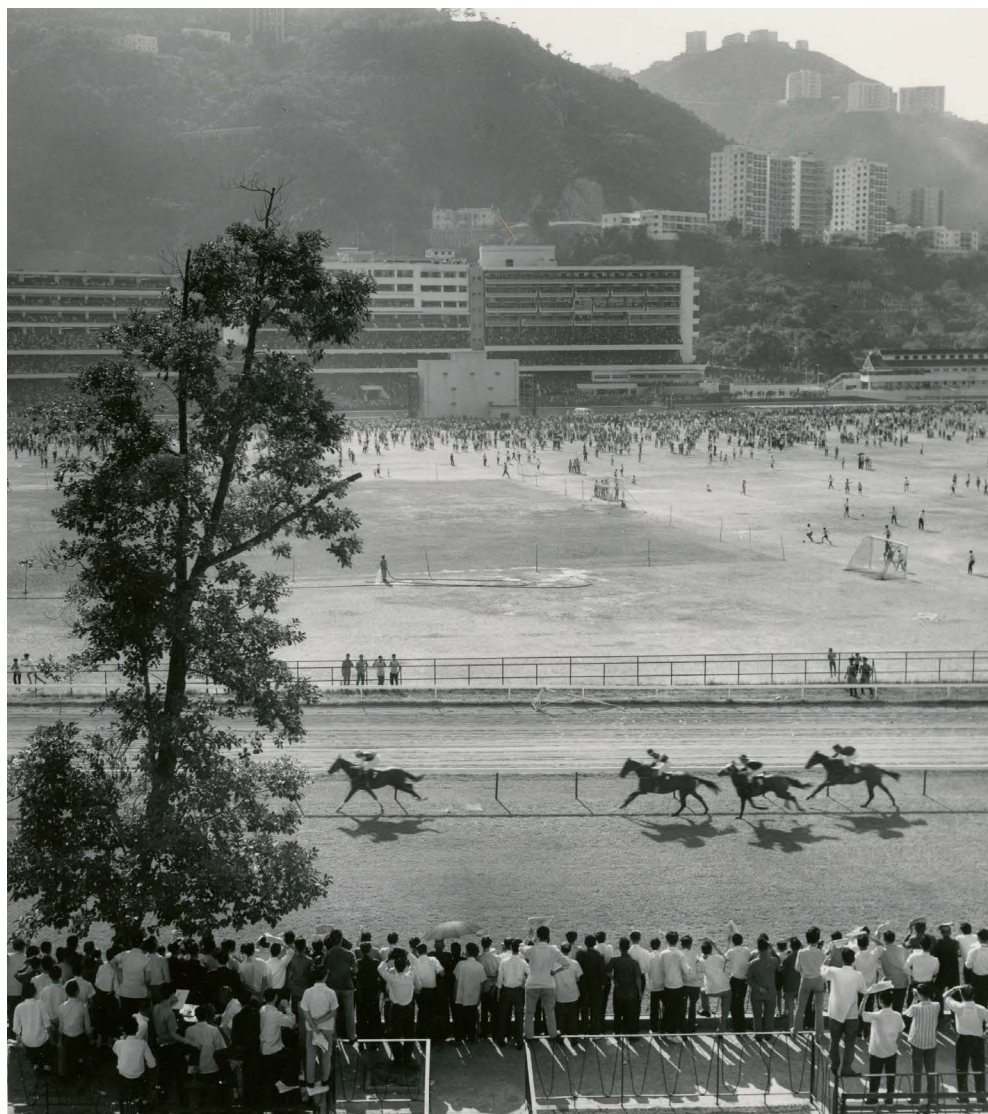
42

YAU LEUNG

1941-1997

Racecourse
(Happy Valley, 1968)
邱良

賽馬日（跑馬地，1968）



gelatin silver print
executed in 1968; printed by the artist
in 1990s

signed and numbered *1/100* on the
reverse

19.4 by 17.4 cm.; 8 by 7 in.

銀鹽紙基

1968年攝；藝術家於1990年代沖印

款識

邱良·1/100（作品背面）

43

YAU LEUNG

1941-1997

The Bank of China Building, 1963

邱良

中國銀行·1963



gelatin silver print

executed in 1963; printed by the artist in
1990s

signed and numbered 6/100 on the reverse

Image 19.4 x 17.4 cm (8 x 7 in.);
sheet 25.4 x 20.3 cm (10 x 8 in.)

銀鹽紙基

1963年攝；藝術家於1990年代沖印

款識

邱良·6/100 (作品背面)

44

YAU LEUNG

1941-1997

Downpour on Pedder Street (Central, 1969)

邱良

冒雨前進（中環·1969）



gelatin silver print

executed in 1969; printed by the artist in 1990s

signed and numbered 2/100 on the reverse

Image 16.3 x 22 cm (6 x 9 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

64

銀鹽紙基

1969年攝；藝術家於1990年代沖印

款識

邱良·2/100（作品背面）

45

YAU LEUNG

1941-1997

Bus Terminal (Jordan Road, 1968)

邱良

巴士總站（佐頓道，1968）



gelatin silver print

executed in 1968; printed by the artist in 1990s

signed and numbered 2/100 on the reverse

Image 16.7 x 20.7 cm (7 x 8 in.);

sheet 20.3 x 25.4 cm (8 x 10 in.)

銀鹽紙基

1968年攝；藝術家於1990年代沖印

款識

邱良·2/100（作品背面）

46

YAU LEUNG

1941-1997

Sparrow Companions (Sham
Shui Po, 1963)

邱良

左擁右抱（深水埗，1963）



gelatin silver print

executed in 1963; printed by the artist

in 1990s

signed and numbered 2/100 on the
reverse

Image 21 x 15.7 cm (8 x 6 in.);
sheet 25.4 x 20.3 cm (10 x 8 in.)

銀鹽紙基

1963年攝；藝術家於1990年代沖印

款識

邱良·2/100（作品背面）

47

YAU LEUNG

1941-1997

Fishermen's Squatters in Cheung
Chau (1961)

邱良

漁棚嬉春（長洲・1961）

gelatin silver print

executed in 1961; printed by the artist in

1990s

signed and numbered 2/100 on the reverse

Image 21.4 x 15 cm (8 x 6 in.);

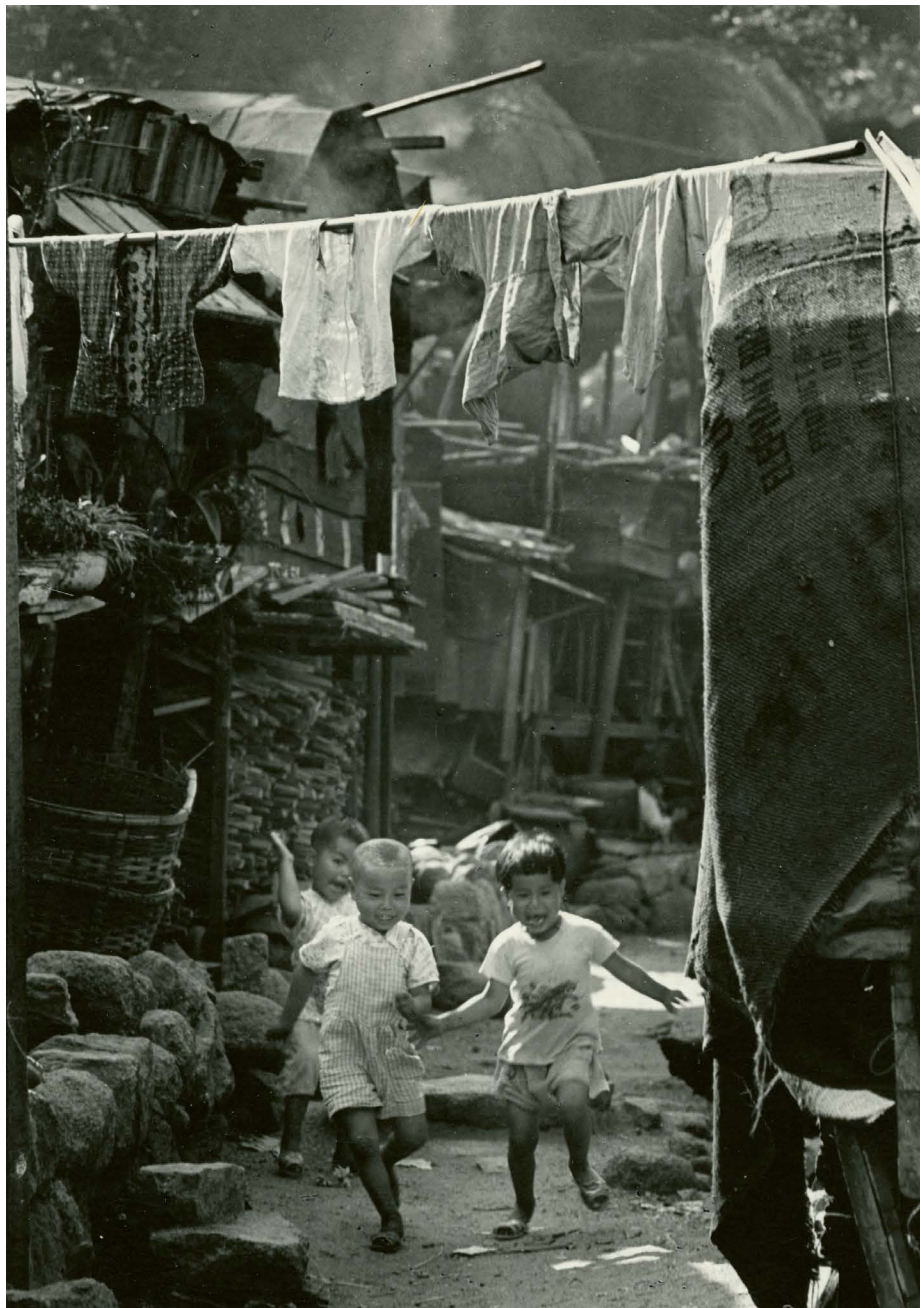
sheet 25.4 x 20.3 cm (10 x 8 in.)

銀鹽紙基

1961年攝；藝術家於1990年代沖印

款識

邱良・2/100（作品背面）



48

YAU LEUNG

1941-1997

The 28th Annual Exhibition of Hong Kong Products
(Wan Chai, 1970)

邱良

第廿八屆工展會（灣仔海旁，1970）



gelatin silver print

executed in 1970; printed by the artist in 1990s

signed and numbered 3/100 on the reverse

Image 16.7 x 21.4 cm (7 x 8 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

68

銀鹽紙基

1970年攝；藝術家於1990年代沖印

款識

邱良·3/100（作品背面）

49

YAU LEUNG

1941-1997

Floral Tribute Scramble (Cheung Chau, 1966)

邱良

搶花炮（長洲，1966）



gelatin silver print

executed in 1966; printed by the artist in 1990s

signed and numbered 08/20 on the reverse

Image 15.5 x 20.8 cm (6 x 8 in.);

sheet 20.3 x 25.4 cm (8 x 10 in.)

銀鹽紙基

1966年攝；藝術家於1990年代沖印

款識

邱良·08/20（作品背面）

50

YAU LEUNG

1941-1997

Public Estate (Chai Wan, 1960s)

邱良

屋邨（柴灣，1960年代）



gelatin silver print

executed in 1960s; printed by the artist in 1990s

signed and numbered 2/100 on the reverse

Image 17 x 22 cm (7 x 9 in.);

sheet 20.3 x 25.4 cm (8 x 10 in.)

70

銀鹽紙基

1960s年攝；藝術家於1990年代沖印

款識

邱良·2/100（作品背面）

51

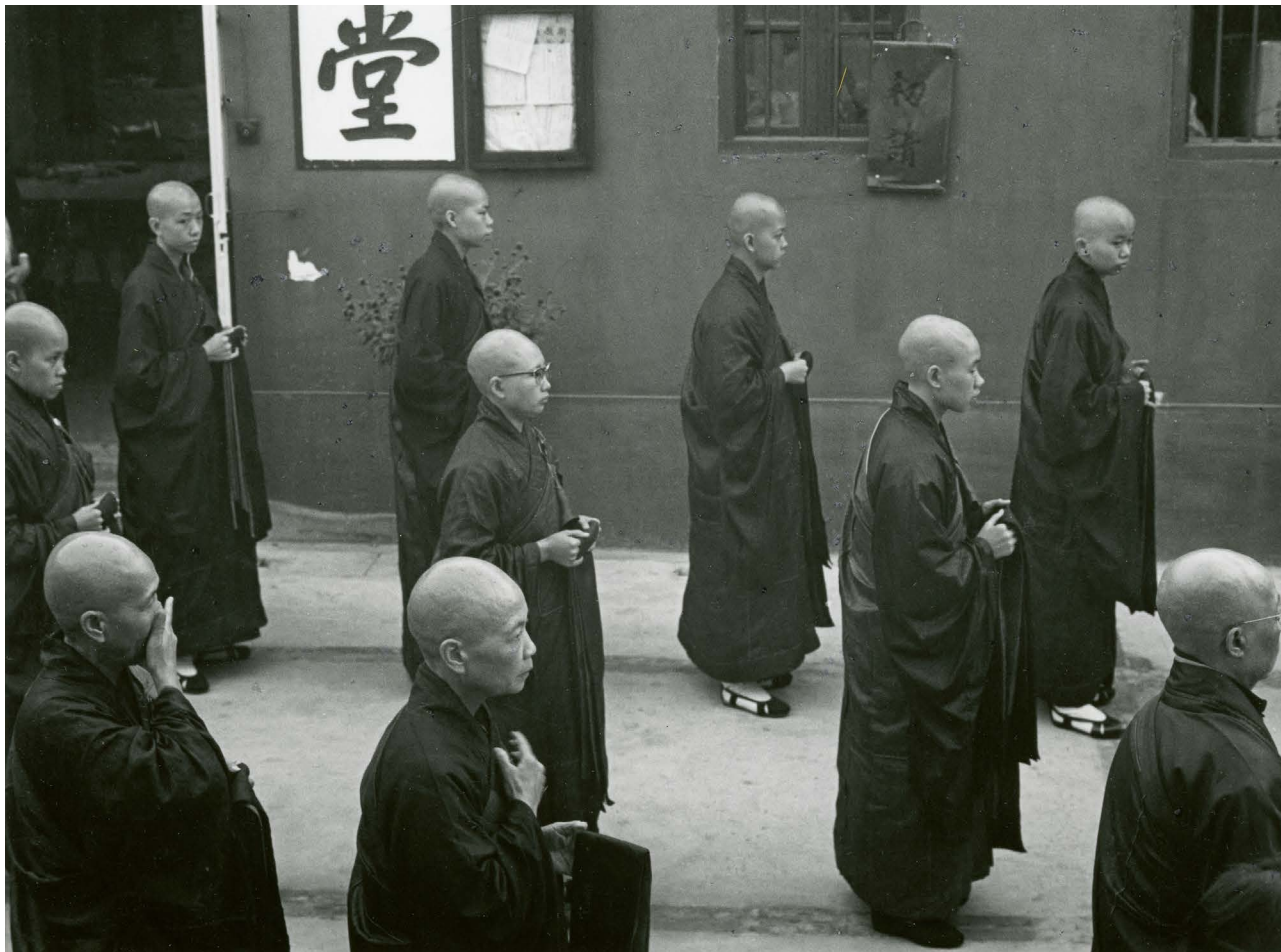
YAU LEUNG

1941-1997

Early Class (Po Lin Monastery, Lantau Island, 1965)

邱良

早課（大嶼山寶蓮寺，1965）



gelatin silver print

executed in 1965; printed by the artist in 1990s

signed and numbered 3/100 on the reverse

Image 15.7 x 21.3 cm (6 x 8 in.);
sheet 20.3 x 25.4 cm (8 x 10 in.)

銀鹽紙基

1965年攝；藝術家於1990年代沖印

款識

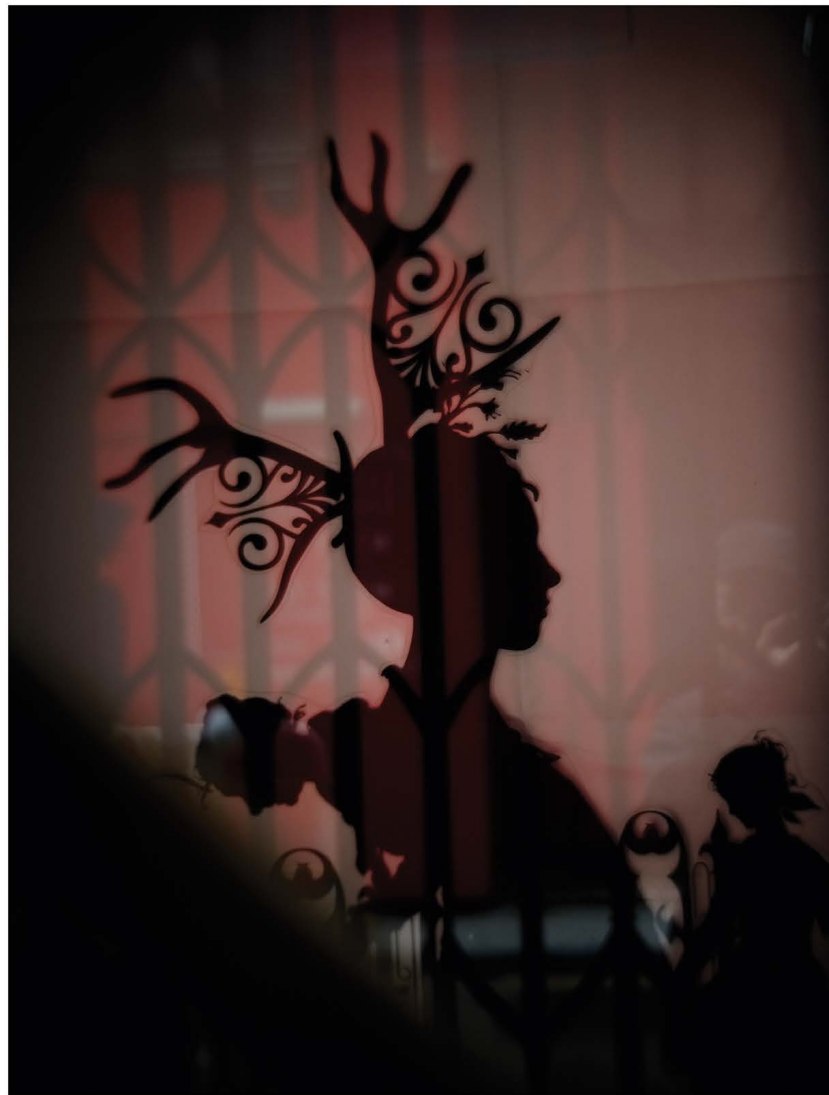
邱良·3/100（作品背面）

“A number of these images were taken while I was in Hong Kong to facilitate discussions about the city - some then became prophecy, some then became new interpretations (for the society)”

Lee Ka-sing

「其中的圖像，有些是在港時用作討論香港，一些成了預言，一些成了新的解讀。」

李家昇





52

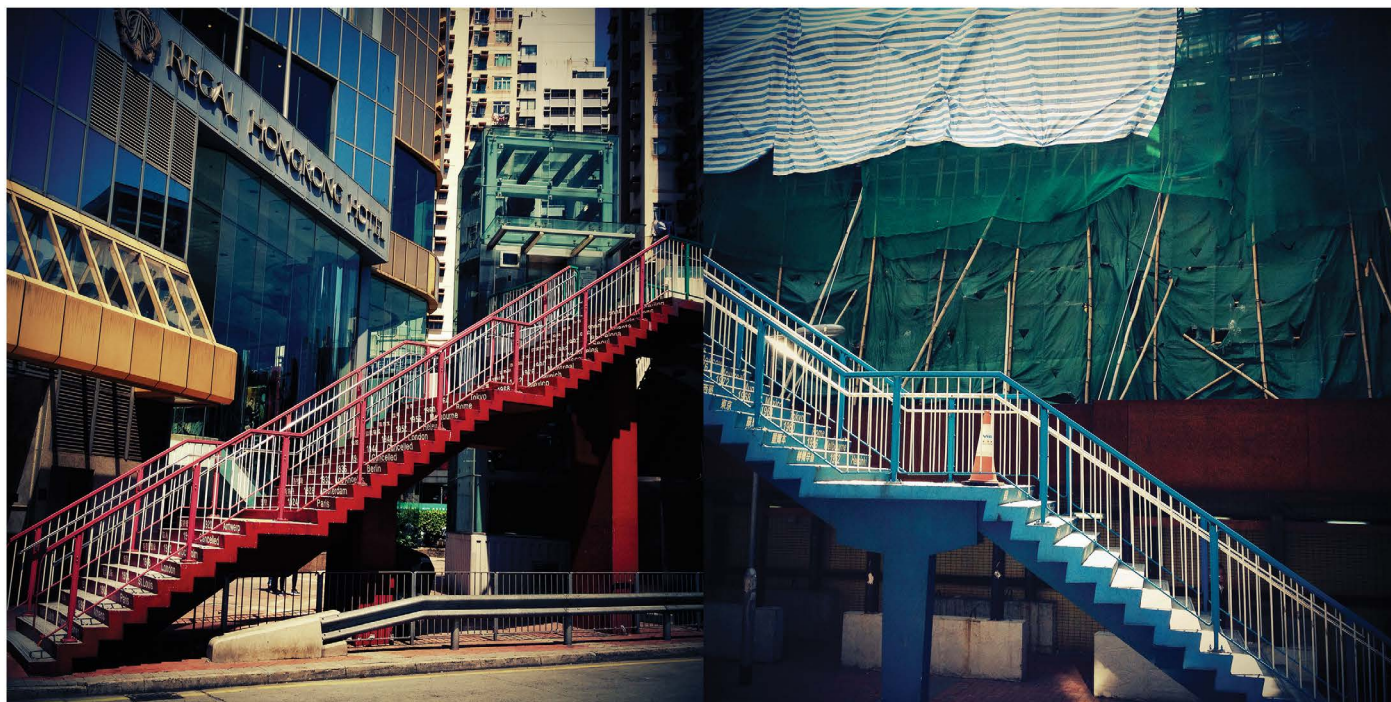
LEE KA-SING

B.1954

Walking from Two Directions

李家昇

從兩個逆方向相對而行



archival pigment print and inkjet on UltraSmooth Fine Art Paper

executed in 2016; printed by the artist in 2018

titled, dated W2016, V2018 and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);

sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基

2016年攝；藝術家於2018年沖印

此作為獨版

款識

從兩個逆方向相對而行·W2016·V2018（及簽署）（作品背面）

53

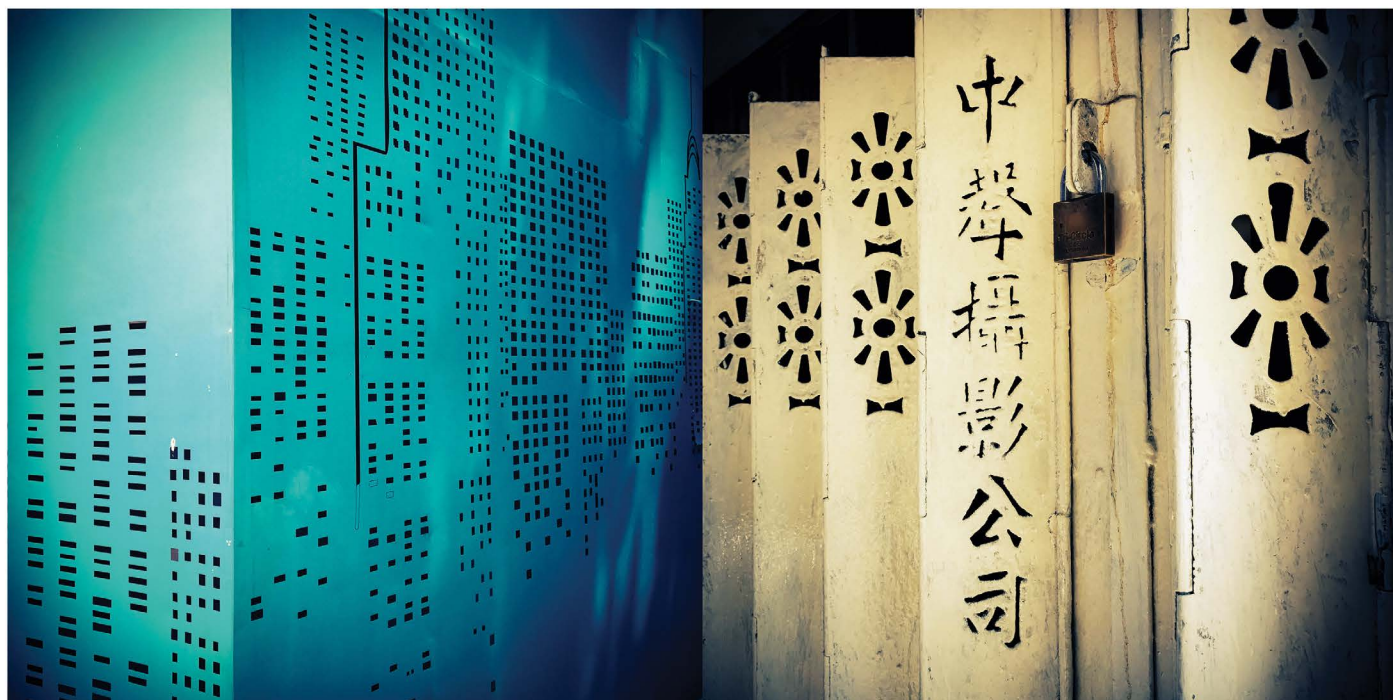
LEE KA-SING

B.1954

Negative Space

李家昇

負像空間



archival pigment print and inkjet on UltraSmooth Fine Art Paper

executed in 2017; printed by the artist in 2018

titled, dated W2017, V2018 and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基

2017年攝；藝術家於2018年沖印

此作為獨版

款識

負像空間·W2017·V2018（及簽署）（作品背面）

54

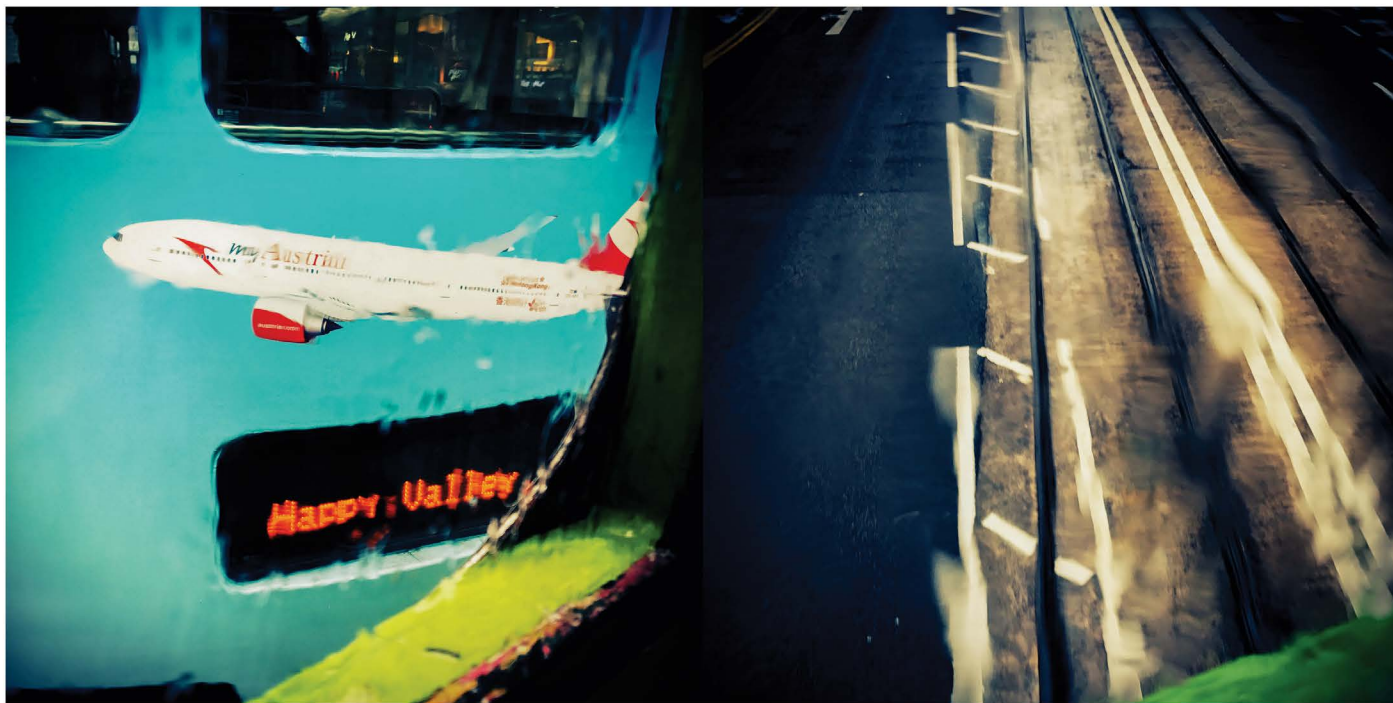
LEE KA-SING

B.1954

Heading to Happy Valley

李家昇

開往快活谷



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2017; printed by the artist in 2018

titled, dated W2017, V2018 and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基
2017年攝；藝術家於2018年沖印

此作為獨版

款識

開往快活谷·W2017·V2018 (及簽署) (作品背面)

55

LEE KA-SING

B.1954

Strips in Red

李家昇

紅色條紋



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2017; printed by the artist in 2018

titled, dated *W2017*, *V2018* and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基
2017年攝；藝術家於2018年沖印

此作為獨版

款識

紅色條紋·W2017·V2018（及簽署）（作品背面）

56

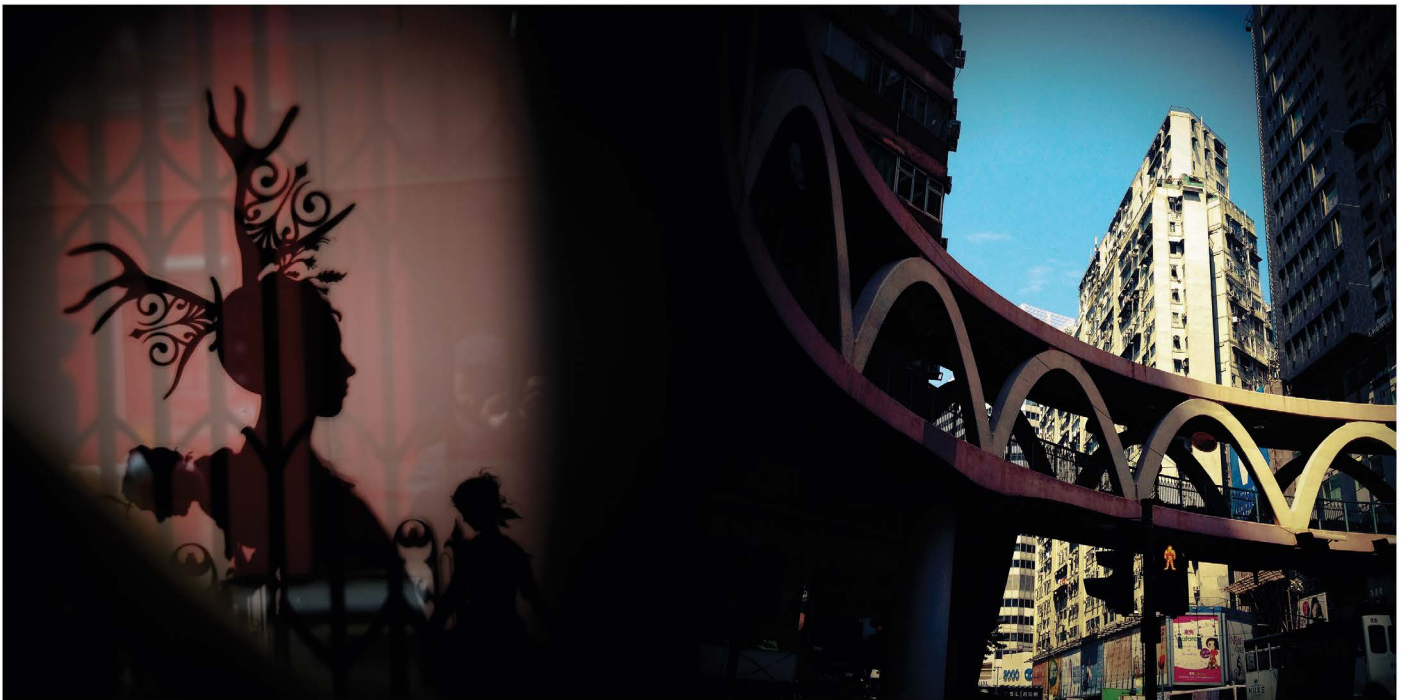
LEE KA-SING

B.1954

Magician Being a City Planner

李家昇

魔術師作為一個城市策劃人



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2016; printed by the artist in 2018

titled, dated *W2016, V2018* and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基

2016年攝；藝術家於2018年沖印

此作為獨版

款識

魔術師作為一個城市策劃人·W2016·V2018（及簽署）（作品背面）

57

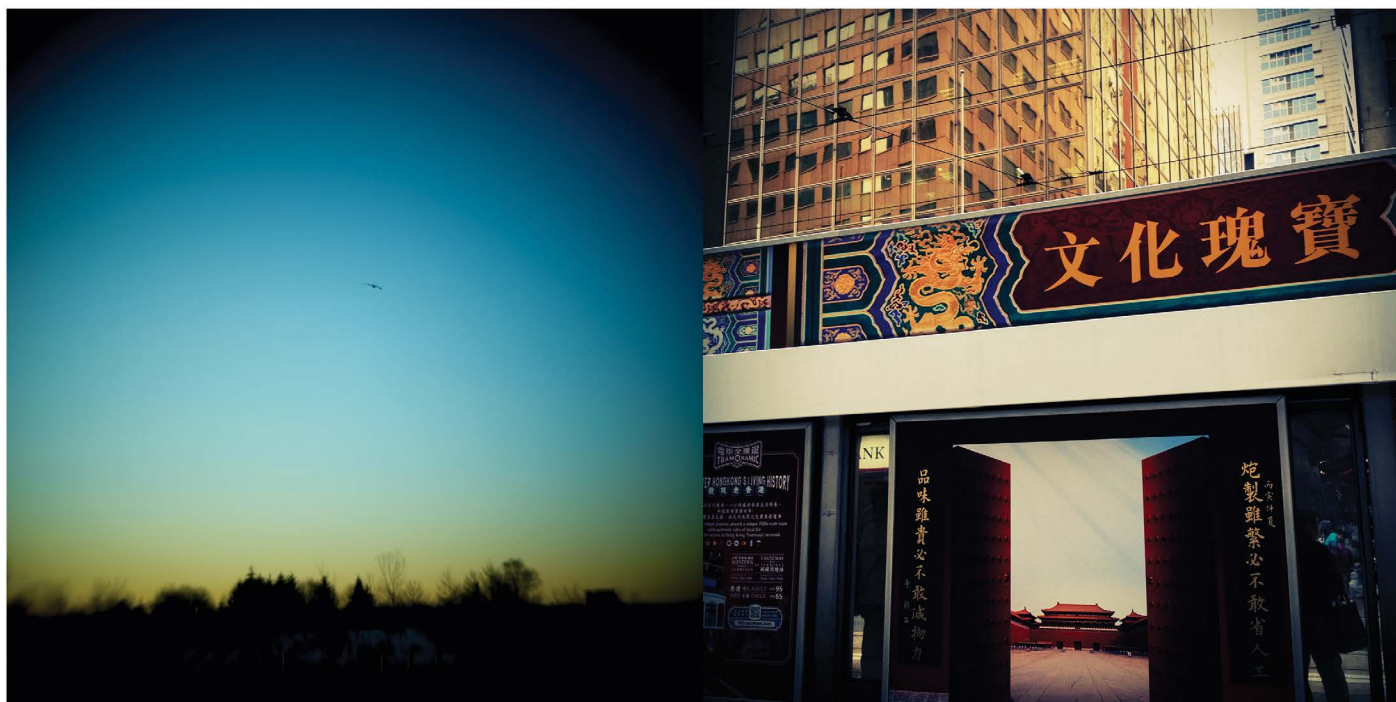
LEE KA-SING

B.1954

Paradox of the Burgundy Gate

李家昇

酒紅色大閘門的悖論



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2016; printed by the artist in 2018

titled, dated W2016, V2018 and signed on the reverse.

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基

2016年攝；藝術家於2018年沖印

此作為獨版

款識

酒紅色大閘門的悖論·W2016·V2018（及簽署）（作品背面）

58

LEE KA-SING

B.1954

A Novel Begins with the 590 Express

李家昇

以590快車為開端的一則小說



archival pigment print and inkjet on UltraSmooth Fine Art Paper

executed in 2016; printed by the artist in 2018

titled, dated W2016, V2018 and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基

2016年攝；藝術家於2018年沖印

此作為獨版

款識

以590快車為開端的一則小說·W2016·V2018（及簽署）（作品背面）

59

LEE KA-SING

B.1954

Noon-time in Central

李家昇

中環中午



archival pigment print and inkjet on UltraSmooth Fine Art Paper

executed in 2017; printed by the artist in 2018

titled, dated W2017, V2018 and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);

sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基

2017年攝；藝術家於2018年沖印

此作為獨版

款識

中環中午·W2017·V2018（及簽署）（作品背面）

60

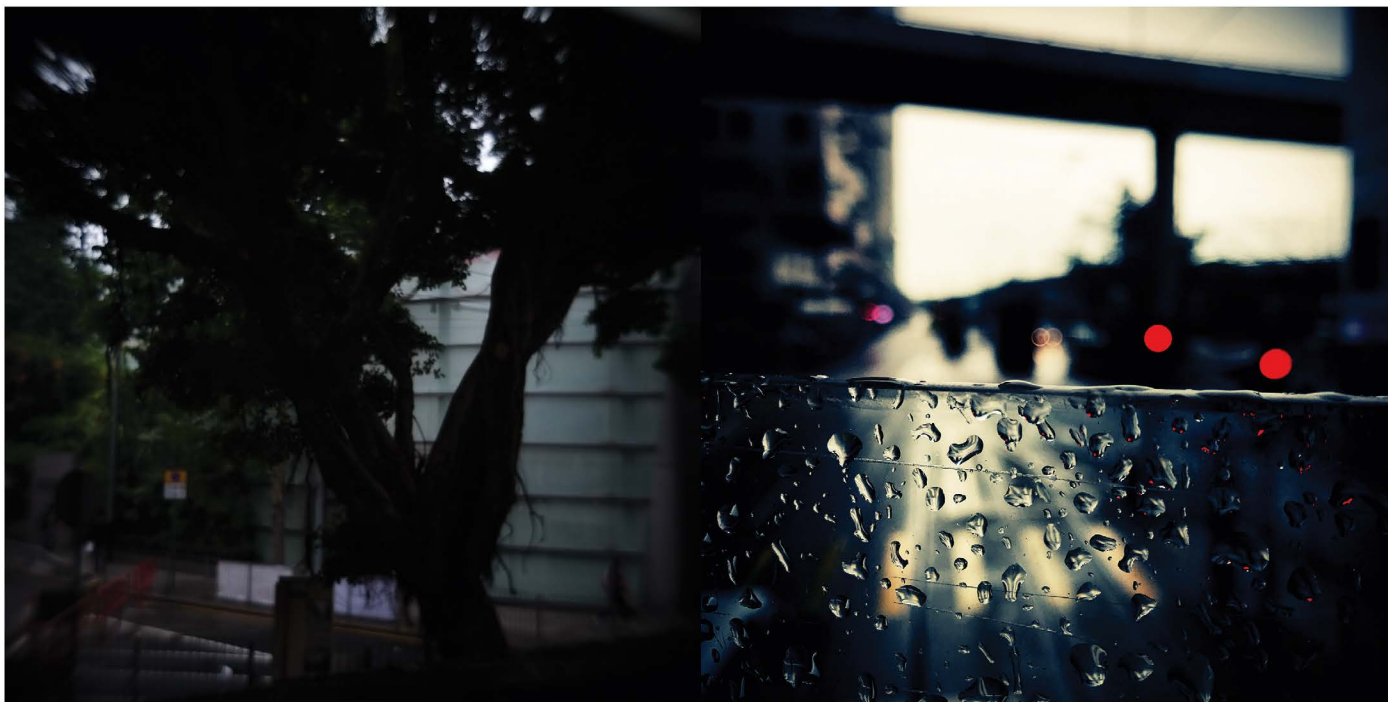
LEE KA-SING

B.1954

Red Light at a Distance

李家昇

遠方的紅燈



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2017; printed by the artist in 2018

titled, dated *W2017*, *V2018* and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基
2017年攝；藝術家於2018年沖印

此作為獨版

款識

遠方的紅燈·W2017·V2018 (及簽署) (作品背面)

61

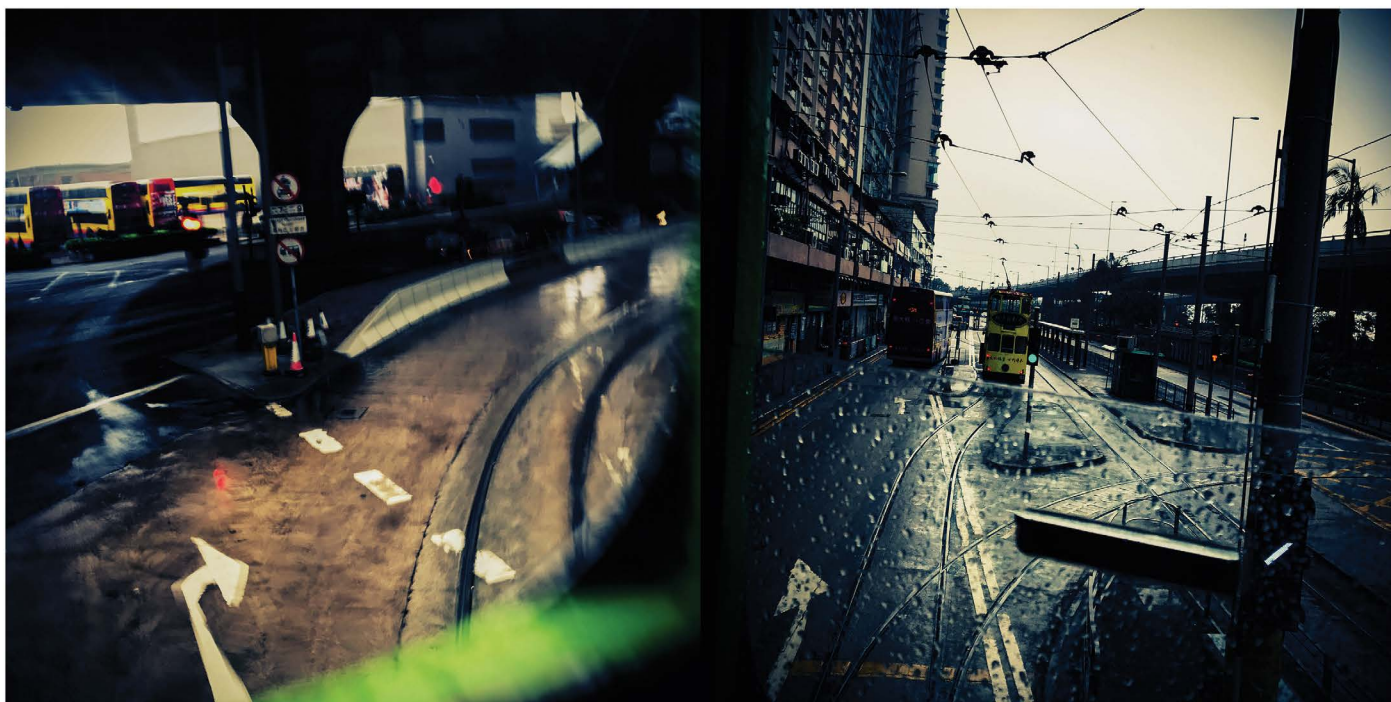
LEE KA-SING

B.1954

The Tram, in the Rain, is about to Turn

李家昇

在雨中正要拐彎的電車



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2017; printed by the artist in 2018

titled, dated *W2017*, *V2018* and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基
2017年攝；藝術家於2018年沖印

此作為獨版

款識

在雨中正要拐彎的電車·W2017·V2018 (及簽署) (作品背面)

62

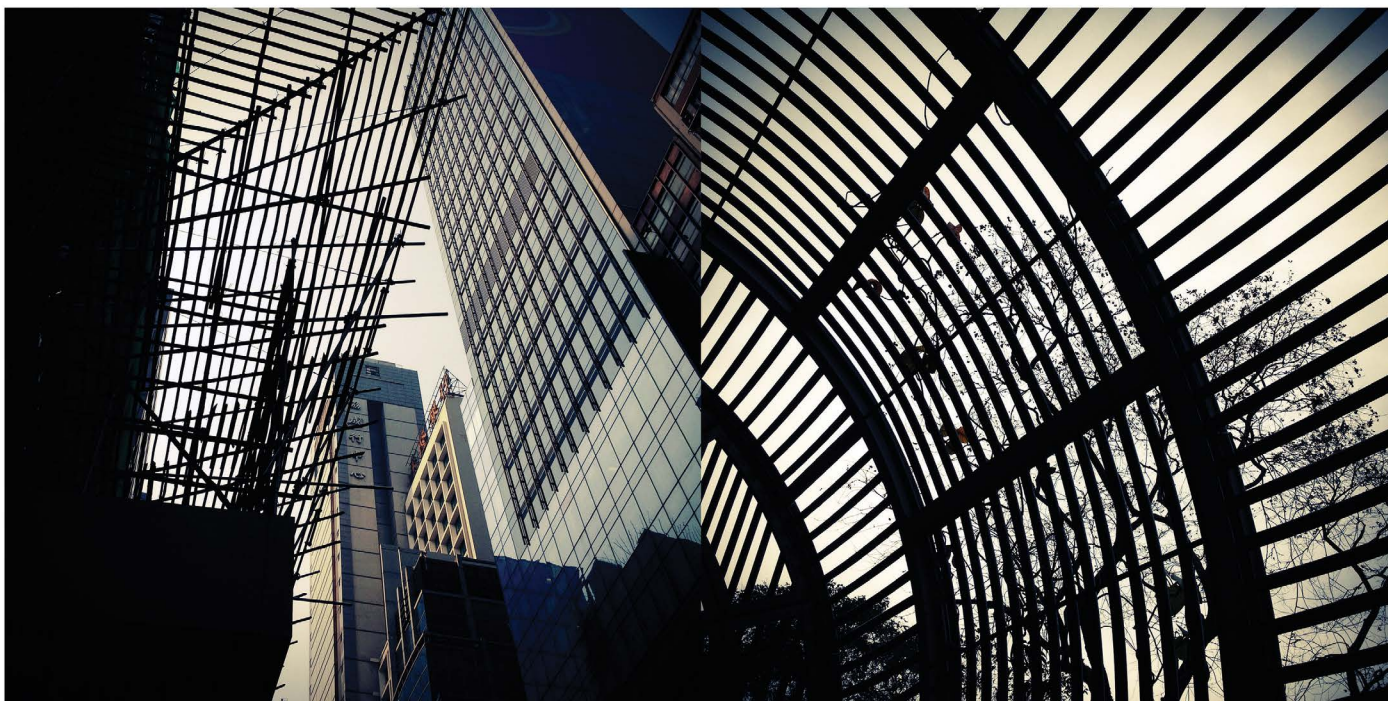
LEE KA-SING

B.1954

Voices in the City

李家昇

城中的聲音



archival pigment print and inkjet on UltraSmooth Fine Art Paper

executed in 2016; printed by the artist in 2018

titled, dated *W2016*, *V2018* and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);

sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基

2016年攝；藝術家於2018年沖印

此作為獨版

款識

城中的聲音·W2016·V2018 (及簽署) (作品背面)

63

LEE KA-SING

B.1954

李家昇

港灣



The Harbour

archival pigment print and inkjet on UltraSmooth Fine Art Paper

executed in 2016; printed by the artist in 2018

titled, dated *W2016*, *V2018* and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);

sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基

2016年攝；藝術家於2018年沖印

此作為獨版

款識

港灣·W2016·V2018（及簽署）（作品背面）

64

LEE KA-SING

B.1954

I Wrote a Zig Zag Poem

李家昇

我寫了一首齒狀排列的詩



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2016; printed by the artist in 2018

titled, dated *W2016, V2018* and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基
2016年攝；藝術家於2018年沖印

此作為獨版

款識

我寫了一首齒狀排列的詩·W2016·V2018 (及簽署) (作品背面)

65

LEE KA-SING

B.1954

Inside, Outside

李家昇

窗內窗外



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2017; printed by the artist in 2018

titled, dated *W2017, V2018* and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基
2017年攝；藝術家於2018年沖印

此作為獨版

款識

窗內窗外·W2017·V2018（及簽署）（作品背面）

66

LEE KA-SING

B.1954

Highway and the Small Road Behind Bushes

李家昇

高速公路與小路後面矮樹叢



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2016; printed by the artist in 2018

titled, dated W2016, V2018 and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印，噴墨，UltraSmooth藝術紙紙基

2016年攝；藝術家於2018年沖印

此作為獨版

款識

高速公路與小路後面矮樹叢·W2016·V2018（及簽署）（作品背面）

67

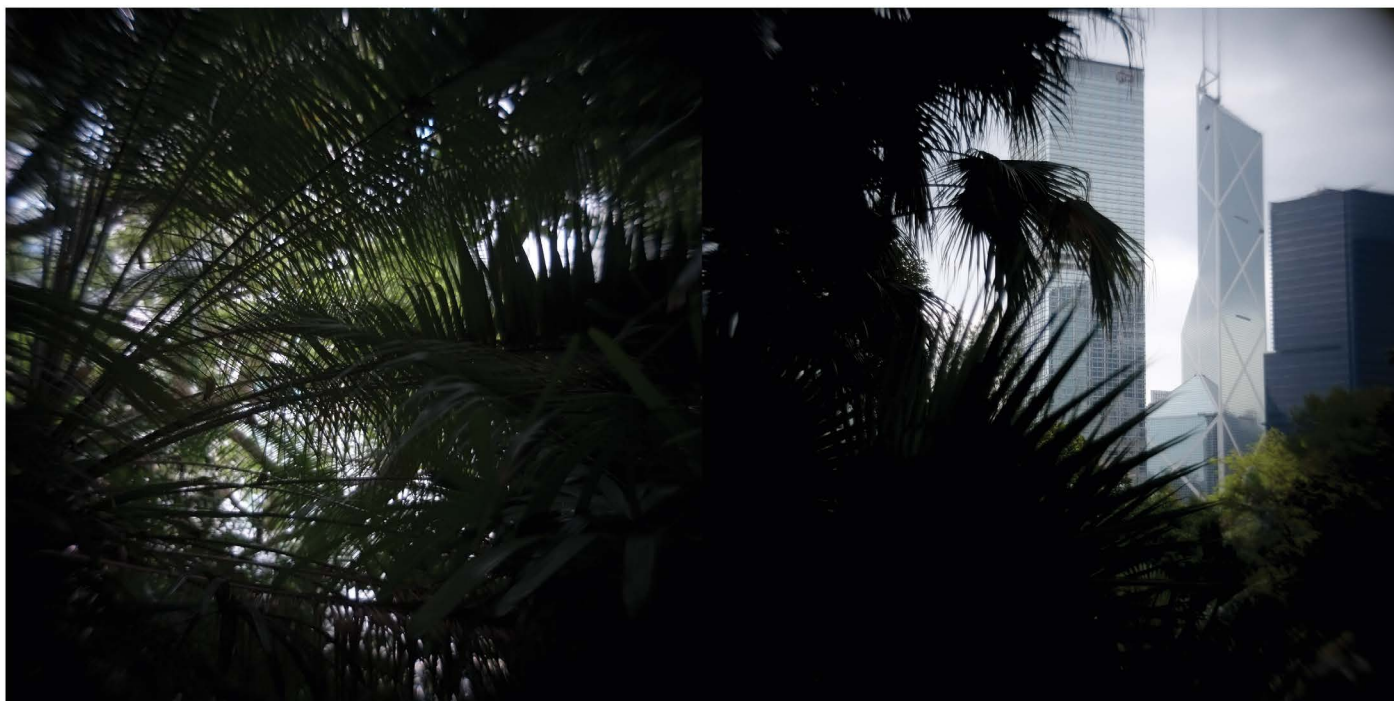
LEE KA-SING

B.1954

Ink-wash Exercise After a Full Morning Meal

李家昇

一頓豐盛早餐之後的水墨練習



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2016; printed by the artist in 2018
titled, dated *W2016, V2018* and signed on the reverse
This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基

2016年攝；藝術家於2018年沖印

此作為獨版

款識

一頓豐盛早餐之後的水墨練習·W2016·V2018（及簽署）（作品背面）

68

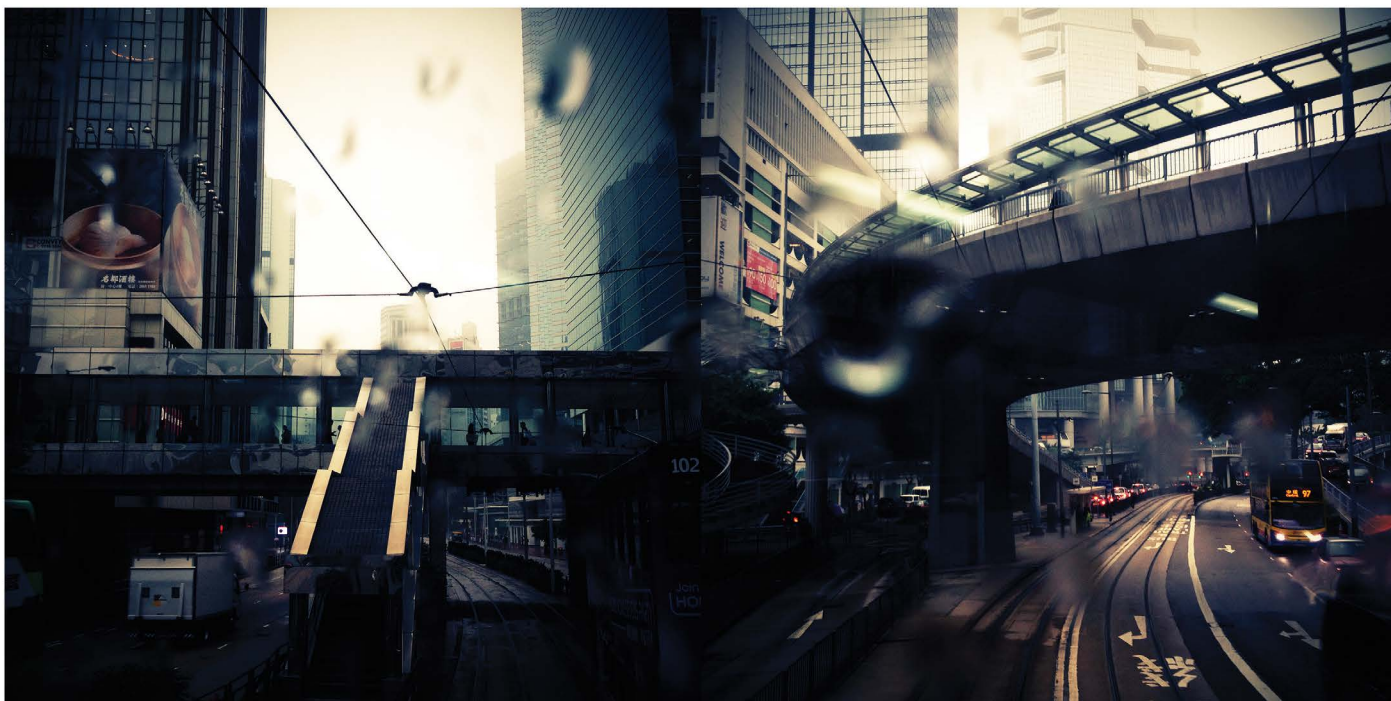
LEE KA-SING

B.1954

Pathway on a Rainy Day

李家昇

橫在雨中的通道



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2016; printed by the artist in 2018

titled, dated W2016, V2018 and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印，噴墨，UltraSmooth藝術紙紙基

2016年攝；藝術家於2018年沖印

此作為獨版

款識

橫在雨中的通道·W2016·V2018（及簽署）（作品背面）

69

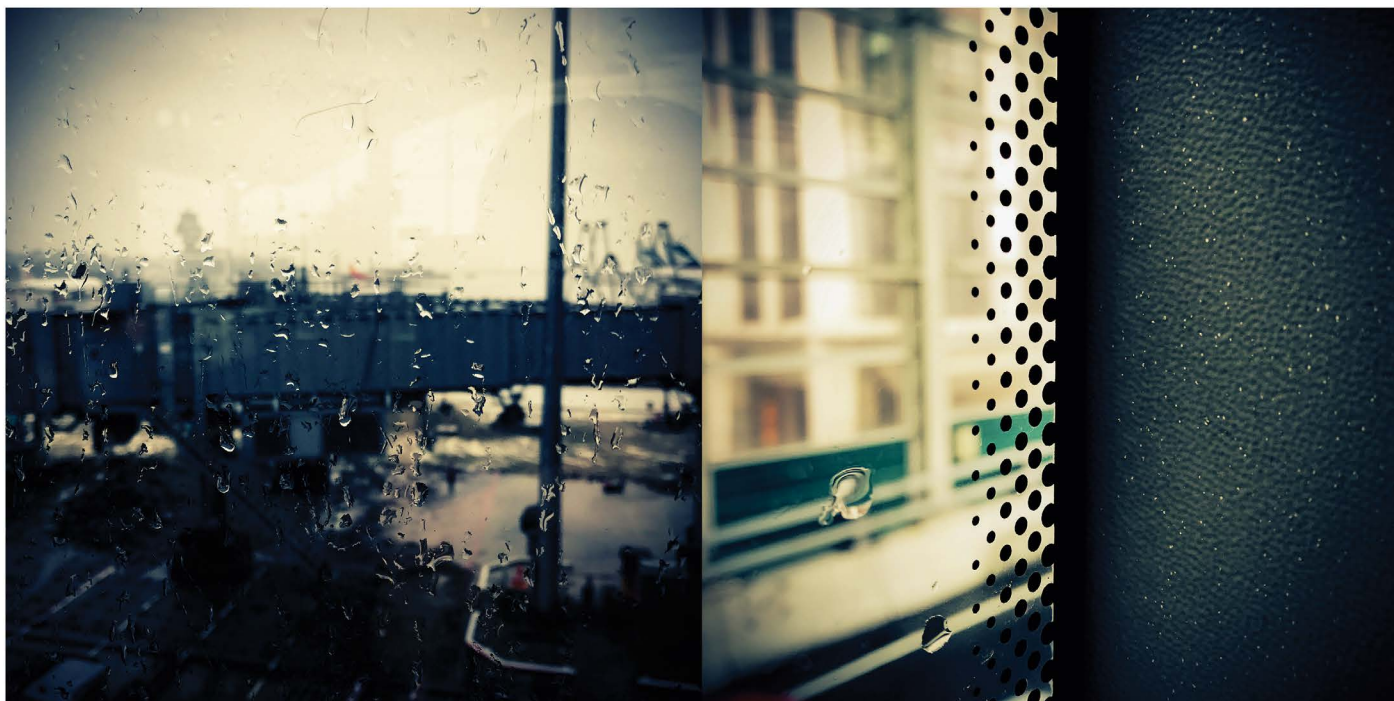
LEE KA-SING

B.1954

Rain

李家昇

雨



archival pigment print and inkjet on UltraSmooth Fine Art Paper
executed in 2017; printed by the artist in 2018
titled, dated *W2017*, *V2018* and signed on the reverse
This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);
sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印，噴墨，UltraSmooth藝術紙紙基
2017年攝；藝術家於2018年沖印
此作為獨版
款識
雨·W2017·V2018（及簽署）（作品背面）

70

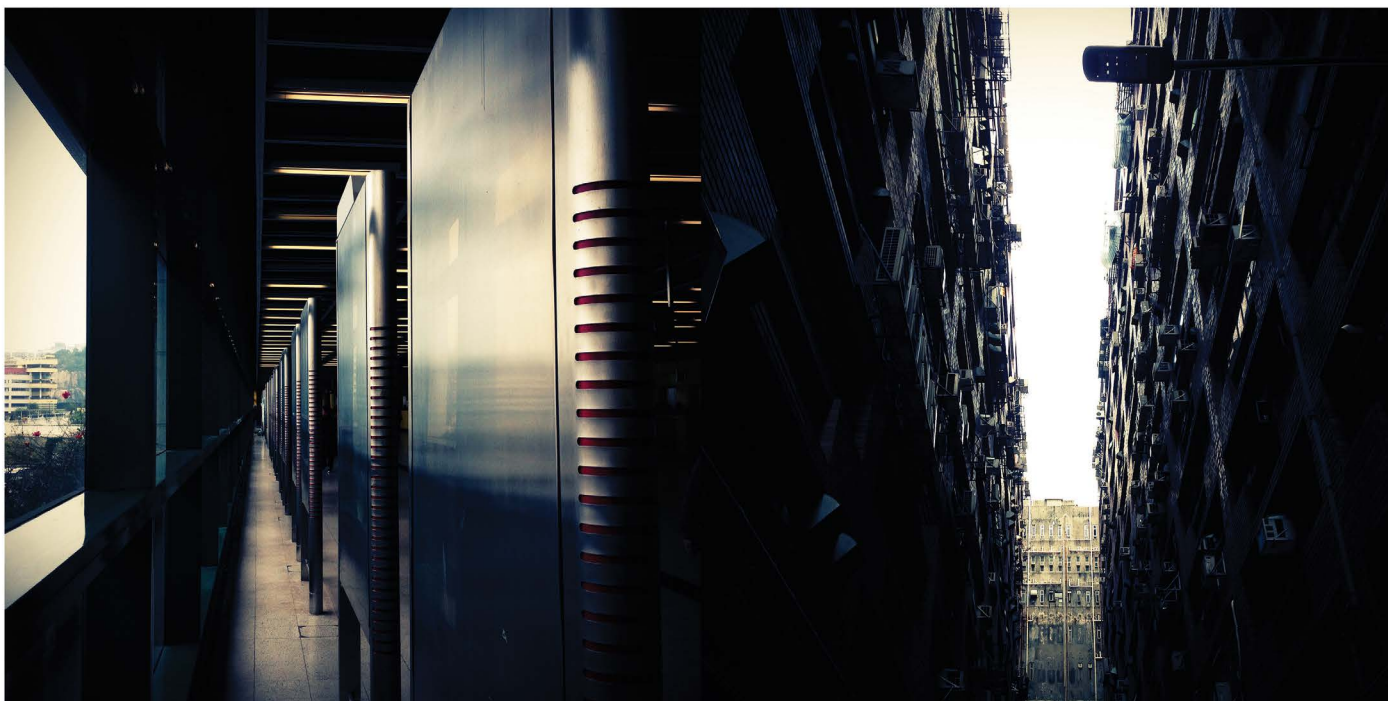
LEE KA-SING

B.1954

Back Alley Lyrics

李家昇

後巷的有韻小詩



archival pigment print and inkjet on UltraSmooth Fine Art Paper

executed in 2016; printed by the artist in 2018

titled, dated *W2016*, *V2018* and signed on the reverse

This is unique work.

Image 25.4 x 50.8 cm (10 x 20 in.);

sheet 43.2 x 55.9 cm (17 x 22 in.)

數位沖印·噴墨·UltraSmooth藝術紙紙基

2016年攝；藝術家於2018年沖印

此作為獨版

款識

後巷的有韻小詩·W2016·V2018 (及簽署) (作品背面)

“Processed digital images are being produced in ever-increasing numbers, yet still they are no substitute for a solid, substantial photograph captured from daily life.”

Yau Leung

「虛構的電子影像層出不窮，然而總是難以取代一幀實實在在從生活拍回來的照片。」

邱良

71

LEE KA-SING

B.1954

Tasting A Local Cabernet Sauvignon
In Ontario

李家昇

在安大略省試新酒



gelatin silver print

executed in 1998

titled, dated *W1998, P2000* and signed on the
reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);

sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基

1998年攝

此作為獨版

款識

Tasting A Local Cabernet Sauvignon In Ontario · W1998

· P2000 (及簽署) (作品背面)

72

LEE KA-SING

B.1954

The Traffic Light In Front Of The
Industrial Tanks

李家昇

工業區儲存庫前的交通燈



gelatin silver print

executed in 1998

titled, dated *W1998, P2000* and
signed on the reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);
sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基

1998年攝

此作為獨版

款識

The Traffic Light In Front Of The Industrial
Tanks · *W1998 · P2000* (及簽署) (作品背面)

73

LEE KA-SING

B.1954

Harbour Song

李家昇

皇后碼頭之歌



gelatin silver print

executed in 1998

titled, dated *W1998, P2000* and signed on the reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);

sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基

1998年攝

此作為獨版

款識

Harbour Song · W1998 · P2000 (及簽署) (作品背面)

74

LEE KA-SING

B.1954

The Love

李家昇

香江愛

gelatin silver print
executed in 1998
titled, dated *W1998, P2000* and
signed on the reverse

This is unique work.

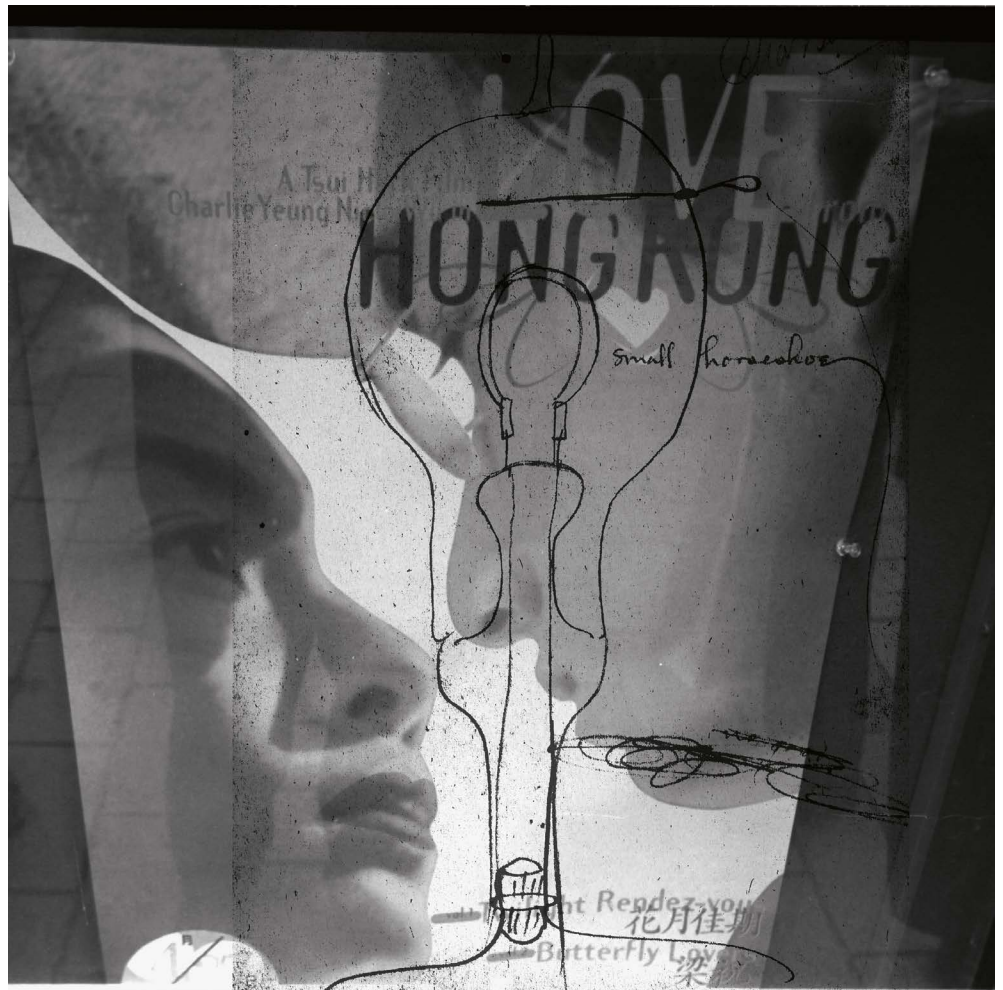
Image 37 x 37 cm (14.5 x 14.5 in.);
sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基
1998年攝

此作為獨版

款識

The Love · W1998 · P2000 (及簽署) (作品背面)



75

LEE KA-SING

B.1954

The Face

李家昇

容顏



gelatin silver print

executed in 1997

titled, dated *W1997, P2000* and signed on the reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);
sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基

1997年攝

此作為獨版

款識The Face·W1997·P2000 (及簽署) (作品背面)

76

LEE KA-SING

B.1954

Palm

李家昇

掌

gelatin silver print

executed in 1998

titled, dated W1998, P2000 and
signed on the reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);
sheet 41 x 51 cm (16 x 20 in.)

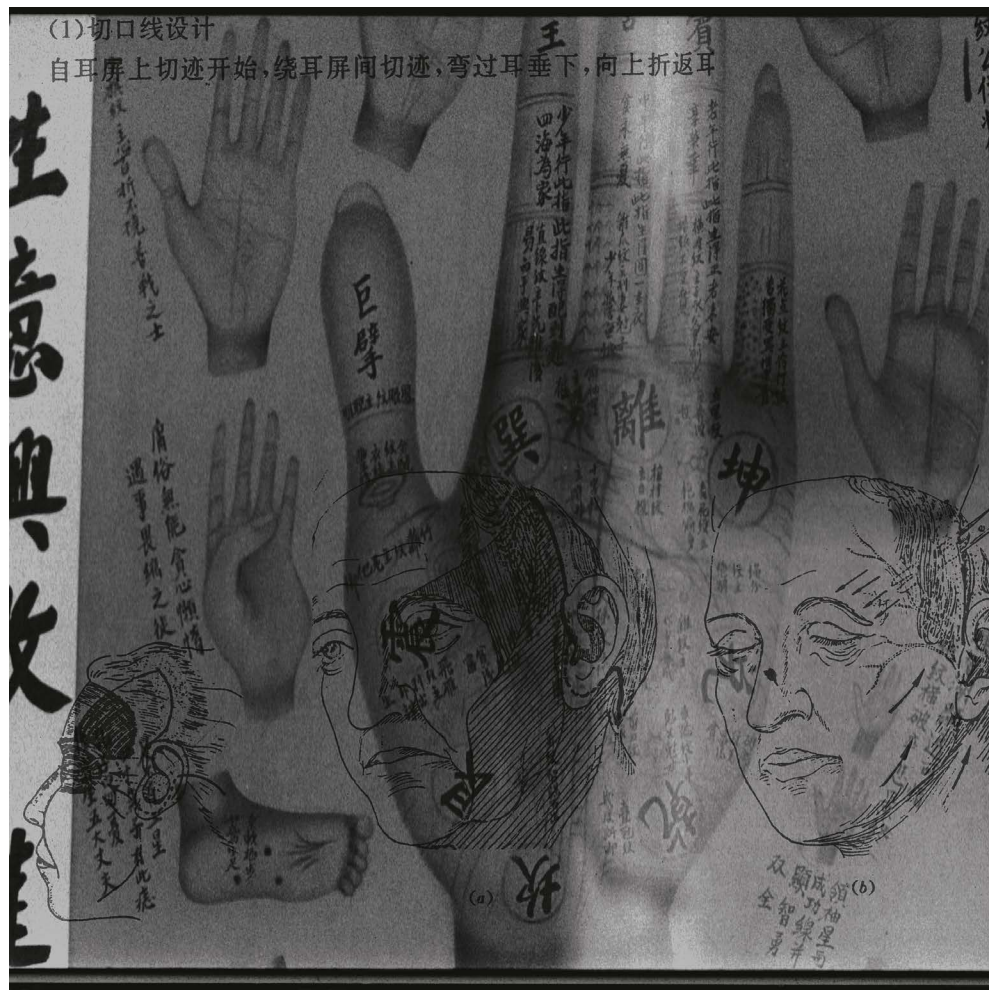
銀鹽紙基

1998年攝

此作為獨版

款識

Palm · W1998 · P2000 (及簽署) (作品背面)



77

LEE KA-SING

B.1954

Ten Poet Friends Behind The "British"
Gate

李家昇

在「英」閘後面的十位寫詩朋友



gelatin silver print

executed in 1998

titled, dated W1998, P2000 and signed on the
reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);
sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基

1998年攝

此作為獨版

款識

Ten Poet Friends Behind The "British" Gate · W1998
· P2000 (及簽署) (作品背面)

LEE KA-SING

B.1954

Billboard, Snake, And The
Operating Instructions For A TV Set

李家昇

廣告板，蛇，以及一則如何正確
使用電視機的指引

gelatin silver print

executed in 1998

titled, dated *W1998, P2000* and
signed on the reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);
sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基

1998年攝

此作為獨版

款識

Billboard, Snake, And The Operating
Instructions For A TV Set · W1998 · P2000 (及
簽署) (作品背面)



79

LEE KA-SING

B.1954

Hong Kong, Someday in 1997

李家昇

一九九七年香港某日

gelatin silver print

executed in 1997

titled, dated *W1997, P2000* and signed on the
reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);
sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基

1997年攝

此作為獨版

款識

Hong Kong, Someday in 1997 · W1997 · P2000 (及簽
署) (作品背面)



80

LEE KA-SING

B.1954

A View From Mandarin Oriental
In Macau

李家昇

從澳門東方文華酒店窗外遠眺

gelatin silver print

executed in 1998

titled, dated *W1998, P2000* and
signed on the reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);
sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基

1998年攝

此作為獨版

款識

A View From Mandarin Oriental In

Macau · W1998 · P2000 (及簽署) (作品背面)



81

LEE KA-SING

B.1954

Dinosaur In The City, Near Laichikon

李家昇

城中的恐龍。在荔枝角附近



gelatin silver print

executed in 1998

titled, dated *W1998, P2000* and signed on the reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);

sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基

1998年攝

此作為獨版

款識

Dinosaur In The City, Near Laichikon · W1998 · P2000

(及簽署) (作品背面)

82

LEE KA-SING

B.1954

Patrick With An Umbrella, After
A Late Breakfast In Peng Chau

李家昇

手持雨傘的李志芳。在坪洲一頓
休閒的早餐之後

gelatin silver print

executed in 1998

titled, dated *W1998, P2000* and
signed on the reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);
sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基

1998年攝

此作為獨版

款識

Patrick With An Umbrella, After A Late
Breakfast In Peng Chau · W1998 · P2000 (及簽
署) (作品背面)



LEE KA-SING

B.1954

A Boulder And The World Of Eternal
Hell It Faces, Tiger Balm

李家昇

虎豹別墅

gelatin silver print

executed in 1998

titled, dated *W1998, P2000* and signed on the
reverse

This is unique work.

Image 37 x 37 cm (14.5 x 14.5 in.);
sheet 41 x 51 cm (16 x 20 in.)

銀鹽紙基

1998年攝

此作為獨版

款識

A Boulder And The World Of Eternal Hell It Faces,
Tiger Balm · W1998 · P2000 (及簽署) (作品背面)

84

LEE KA-SING

B.1954

Hong Kong. Two Visits. 2016, 2017

李家昇

香港二訪 (2016 · 2017)



colour pigment inks on archival matte paper
executed in 2018

This is unique work.

21.6 x 55.9 cm.; 8.5 x 22 in.

彩色數位沖印 · 啞光照片紙紙基
2018年作

此作為獨版

香港 影像

兩代觸覺 邱良·李家昇

VISION OF HONG KONG
FROM TWO GENERATIONS
YAU LEUNG | LEE KA SING

A SELLING EXHIBITION

展售會

SOTHEBY'S S|2 GALLERY | 蘇富比S|2藝術空間
5/F ONE PACIFIC PLACE | 太古廣場1座5樓
88 QUEENSWAY, HONG KONG | 香港金鐘道88號

OPENING HOURS

開放時間

6 - 25 JUNE 2019 | 2019年6月6日至25日
MONDAY - FRIDAY 10AM - 6PM | 星期一至五 早上10時至下午6時
SATURDAY 11AM - 5PM | 星期六 早上11時至下午5時
CLOSED ON SUNDAYS AND PUBLIC HOLIDAYS | 星期日及公眾假期休息

ENQUIRIES

查詢

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+852 2822 5566

SOTHEBYS.COM/VISIONOFHONGKONG

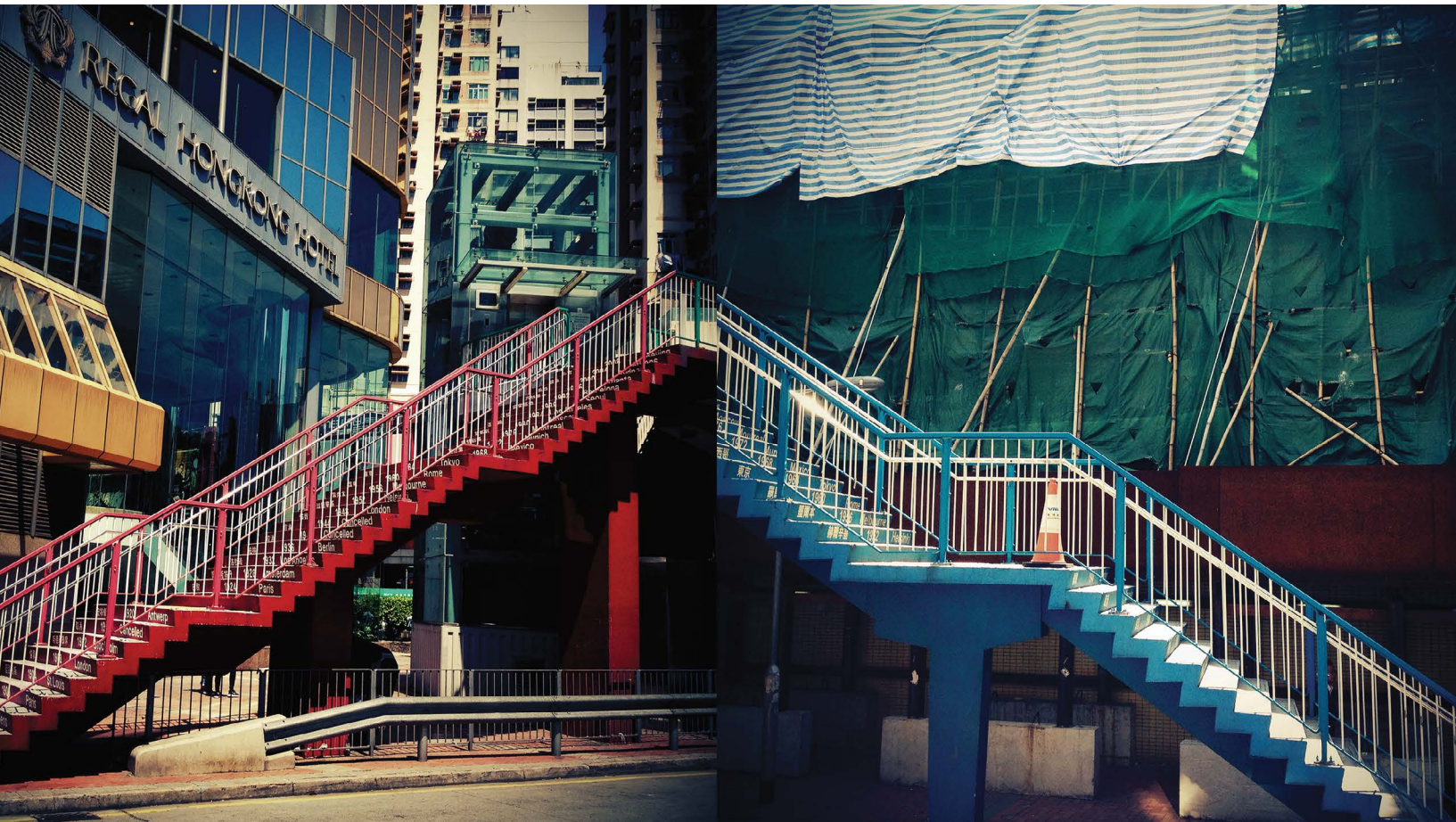


香港 影像

兩代觸覺 邱良·李家昇

VISION OF HONG KONG
FROM TWO GENERATIONS
YAU LEUNG | LEE KA SING

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